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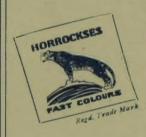
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TOILET SOAP... 3 tablets A fine quality skin soap, exceptionally perfumed. ... 3 tablets 14'-

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Mammoth tablets ... each ... 2'3

"Week-end" ... box of 12-7'6

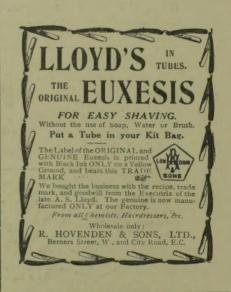
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Real Filet Lace trimmed

Tea Cloths, 54 in. by 54 in., with hand embroidery and real Filet lace motifs on fine linen - - 8 Guineas

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and Church Street, Liverpool

The John Haig Famous Hostelry Series



The Royal Anchor, Liphook.

The Emperor's Fried Potatoes

OT long after the battle of Waterloo the Prince Regent entertained the Allied Sovereigns, the Duchess of Oldenburgh and Marshal Blucher to lunch in the room shown in the drawing at The Royal Anchor, Liphook.

Naturally the Sovereigns were in high spirits at the final and decisive triumph of the allied arms, and consternation overspread their faces when the Duchess observed, "Your Majesties, I venture to express the opinion that Napoleon's defeat was not due to the prowess of your armies—that would have availed nothing had you been fighting the Napoleon of Jena and Austerlitz But you were not. Napoleon had partaken too freely in the morning of his favourite fried potatoes, and during the most critical hours of the battle his digestion tortured him exceedingly. The triumph of the allies, the salvation of Europe, was owing to the Emperor's Fried Potatoes."

The chronicler does not say if there was a twinkle in the eye of the Duchess. Probably he considered that he had allowed sufficient licence to his imagination. The actual dinner service used for the repast may be seen at the "Queen's Room" in the Hotel

seen at the "Queen's Room" in the Hotel.

William IV., who often stayed at the Anchor when he was Duke of Clarence, preferred on these occasions to take his refreshment in the Public Kitchen. The exact refreshment of which the Duke partook is not specified, but we assume that the original John Haig Whisky was not overlooked. Even in those distant days John Haig had a reputation for nearly two centuries of unvarying excellence behind it. It was then, as it is now, pre-eminently the whisky for great occasions.





By Appointmen

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EILLUSTRATED

SATURDAY, NOVEMBER 3, 1923.

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TO-DAY'S ROYAL BRIDE: THE LADY LOUISE MOUNTBATTEN, WHOSE MARRIAGE TO THE CROWN PRINCE OF SWEDEN IS FIXED TO TAKE PLACE TO-DAY (NOVEMBER 3), AT THE CHAPEL ROYAL, ST. JAMES'S PALACE.

The marriage of Lady Louise Mountbatten, younger daughter of the first Marquess | at the Chapel Royal, St. James's Palace. The bridegroom is to wear his uniform of Milford Haven, formerly known as Prince Louis of Battenberg, and of the Dowager Marchioness of Milford Haven, daughter of the late Princess Alice, Grand Duchess of Hesse, to the Crown Prince of Sweden, is fixed to take place to-day relatives of the bride and bridegroom will be found elsewhere in this issue.

PHOTOGRAPH BY SWAINE.



By G. K. CHESTERTON.

IT is often said that patriotism has too much of the swagger and selfishness of private property. The truth is that patriotism would be pretty well put straight and reconciled with other reasonable things, if it only had the modesty and moderation of private property. Private property, when decently distributed, does constitute a model example of how different things suited to different people can exist peacefully side by side. The gentleman living at No. 28, Alexandrovna Road, whose taste is satisfied by having a pea-green front door, does not boil with resentment because the gentleman at No. 29 prefers to have a peacock-green front-door. Pea-green and peacock-green can exist side by side, both owners managing to be as proud as two peacocks without being as like as two peas. There is really no reason why the same should not be true when the front-door

is a frontier. There is no reason why the same should not be true when the colours are truly colours, in the sense of flags. The suburban gentleman already regards his door as a shield in the sense of a defence. There is no reason why he should not regard it as a shield in the sense of an escutcheon. But in order to have escutcheons it is necessary to have heralds and a system of heraldry, acknowledged by all, and apportioning their parts to all. When Mr. Jones selects for his bedroom wall-paper a delicate pattern of purple toads or what not, he does not lie awake at night and lament because Mr. Smith at the other end of the street prefers to festoon his walls with a lighter tracery of scarlet spiders. Still less would he desire a battle of the toads and spiders like the battle of the frogs and mice. Still less would he desire those purple and scarlet monsters to dye the street with the hues of sanguinary conflict. That one may sprinkle his walls with spiders and the other with toads, that every man may in reason do as he likes with his own wall-paper or his own front-door, is so far from being a merely predatory idea that it is the only workable idea for keeping the peace. And just the same can be seen in the case of the nationalism of nations, by anybody who really wants to keep the peace. If international relations were reorganised by somebody who really understood the real idea of private property, there would be a chance of men combining peace and patri-

Of course, it is not easy to model anything on private property in our modern towns, because it does not really exist in our modern towns. Mr. Smith's scarlet spiders are a sort of hint of it. Mr. Jones's peagreen front-door is a faint and almost imperceptible adumbration of it. It does not exist in the full sense except where Smith and Jones own the means of production in some workable degree, however

In other words, it exists when they can not only work on their gard kitchen-gardens. But the point is that, wherever this fuller sense of private property appears, this common understanding or mutual forbearance also appears, and is even more equal and absolute. Whatever else peasants may do, they do not in the long run kill each other until the conqueror possesses all the land. If they did, there would be no such thing as a peasantry in the world. And it is actually one of the reproaches directed against a peasantry that it is one of the oldest things in the world. Critics complain that peasants have lain side by side for ages like pebbles on the beach; but that alone proves that no one peasant has behaved as if he were the only pebble on the beach. Critics have complained that peasants stood side by side like gravestones, as much covered with moss and melancholy. It is

a misunderstanding of them; but in any case it must be admitted that the stones in a churchyard do not fight each other, and certainly not until all the graves have been given up to one huge marble sarcophagus, justifying its name by devouring all flesh for ever.

It seems to me that the League of Nations might really have done something to keep the peace, if it had only understood its own name. It should have been a league of nations and not a league of internationalists. That is, it should have begun with some comprehension of this positive side of patriotism, this love of local things; and not merely a general moral lament over the misfortunes of the negative side of patriotism and the hatred that is only love in the wrong place. People can feel about small nations as peasants feel about small farms. But to

A MOST REVERED STATESMAN: THE LATE RIGHT HON. ANDREW BONAR LAW, P.C., M.P., EX-PREMIER.

The death of Mr. Bonar Law, on October 30, caused universal sorrow, for he was revered, even by political opponents, for his straightforward honesty, devotion to duty, and lack of ostentation. He was born in New Brunswick, the son of a Presbyterian Minister, in 1858, and at twelve came to Glasgow, where he became a partner in a great firm of iron merchants. He entered Parliament at 42, and had since been (among other high posts) Colonial Secretary, Chancellor of the Exchequer, Member of the War Cabinet, Plenipotentiary at the Peace Conference, and Leader of the Unionist Party. He became Premier, after the break-up of the Coalition, in October 1922. Last March his health broke down, and, after a temporary return to work, he finally retired in May.—[Photograph by Elliott and Fry.]

work on these lines it is necessary that those working should have some notion of what people do feel about small nations and small farms. Unfortunately, such things as the League of Nations generally attract and engage the attention of the very people who have not the remotest notion of what these national and local differences are all about. At the highest they are international idealists; at the lowest they are cosmopolitan financiers. Very often they are doing the dirty work of the second in the rather dismal disguise of the first. But even when they are perfectly sincere in their internationalism, it does not help them to understand any better the real nature of nationalism.

Hence modern attempts at arbitration are curiously lumbering and lop-sided. A queer case of this was the proposal to arbitrate between France and Germany about the reparations problem, by means of a committee of expert financiers to decide how much Germany could pay. We might as well have a committee of Prussian officers to decide whether Germany ought to pay. The quarrel concentrated in the Ruhr is a quarrel between financiers, who think that the world's trade would be improved by letting Germans off lightly, and French farmers and other agrarian types who want material recompense for material damage, and do not care so much in comparison whether the trade of commercial countries improves or not. There is something to be said on both sides; there is therefore something to be said on the financial side; but there is nothing to be said for making the financier the judge in his own case between himself and his own enemy. That is just as if Lord Robert Cecil, instead of appealing to the League of Nations, had asked an

armed body of Black Shirts from the bodyguard of Mussolini to arbitrate in the delicate question of Corfu. It is as if the Turks of Angora were to judge impartially the Turks in Armenia. Indeed, in its essential psychology it is even worse. For the Italian Nationalists would at least realise their own nationalism, and the more magnanimous of them might imagine something of other people's nationalism. But the internationalist who thinks he has risen above the nation, and the cosmopolitan who has never risen high enough to have one, will not only dislike their particular opponents too much to listen to them, but will despise them too much to think them worth listening to. And the quarrel between nationalists and internationalists will not be less bitter than the quarrel between nationalists and nationalists. It will be even more bitter, and may in the long run be even more bloody. Indeed, some of the internationalists have themselves practically confronted this issue. They have talked about a commercial combination of America and England or other Powers to enforce peace. They call it a combination to enforce peace; but it would quite certainly be a combination to enforce war.

In the general philosophy of the question, therefore, I would suggest that we really ought to begin at the other end. We ought to begin by understanding what it is that men seek to preserve and enjoy when they make nations, as much as when they build houses. If we realise what a peasant feels about a farm, we should understand the reparations problem much better than we do. If we realised what local traditions really are, we should understand the threatened dissolution of the Reich in Germany much better than we do. If we understood that saving a nation from politicians sometimes feels like saving a woman from pirates, we should understand

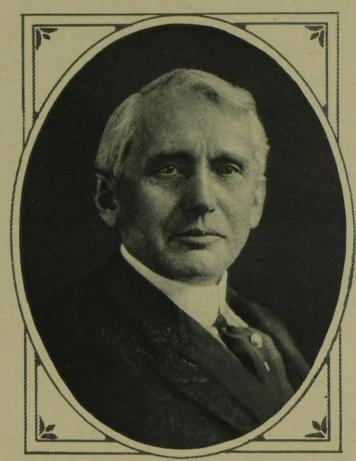
the Fascisti much better than we do. But international intervention must fail if it can only be impartial in the sense of impersonal, and impersonal in the sense of not knowing that a nation is a person. When we have once seized the personal point we may go on to enlarge and develop it in a more general and considerate fashion. We may go on to realise that pirates also are persons; or even that politicians are persons. And we might be able to persuade the persons to live side by side, not, indeed, in permanent and perfect peace, but in very much longer periods and larger areas of peace. We might have green flags and blue flags side by side, as we have green front-doors and blue front-doors side by side. we shall never do it so long as we leave it to those who think that the only way of making the street harmonious is to paint all the doors the same dirty

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY RUSSELL, TOPICAL, P. AND A., PHOTOPRESS, ELLIOTT AND FRY, AND VANDYK.



CHAIRMAN OF THE MINISTRY OF LABOUR TEE ON DOMESTIC SE MRS. E. M. WOOD, C.B.E. COMMITTEE SERVICE :



MENTIONED AS LIKELY TO BE THE NEW AMERICAN AMBASSADOR: MR. FRANK B. KELLOGG, THE "TRUST-BUSTER."



A DISTINGUISHED ELECTRICAL ENGINEER : THE LATE DR. C. P. STEINMETZ, OF NEW YORK.



APPOINTED SOLICITOR ONLY RECENTLY APPOINTED O THE TREASURY : COMMANDANT AT SANDHURST: THE THE HON. A. CLIVE LATE MAJOR-LAWRENCE, GEN. T. H. SHOUBRIDGE

TO SUCCEED PRINCE ARTHUR AS GOVERNOR-GENERAL OF SOUTH AFRICA: THE EARL OF ATHLONE, BROTHER OF THE QUEEN.

WIFE OF THE NEW GOVERNOR-GENERAL OF SOUTH AFRICA: PRINCESS ALICE, COUNTESS OF ATHLONE.

Mrs. Ethel Mary Wood presided over the Committee appointed by the Ministry of Labour to inquire into the conditions of domestic service. The Committee's Report was published on October 29. Mrs. Wood was formerly Secretary of the London War Pensions Committee. She is a daughter of the late Quintin Hogg (founder of the Polytechnic), whose biography she has written. Her husband, Major H. F. Wood, 9th Lancers and R.A.F., died in 1918. Major-General Shoubridge was appointed Commandant of the Royal Military College at Sandhurst only last July, and resigned recently owing to his illness. He died there, at Government House, on October 26.—Mr. Frank B. Kellogg is an eminent American lawyer and orator, who became known as "the Trust-buster" by winning the U.S. Government suit against the Standard Oil Trust. He was

Senator for Minnesota from 1917 until this year .- Dr. Charles Proteus Steinmetz was appointed consulting engineer of the General Electric Company in the United States, in 1893, and in 1902 became Professor of Electro-Physics in Union University, New York.—The Hon. A. Clive Lawrence is the eldest son of Lord Trevethin, ex-Lord Chief Justice. Throughout the war he was Director of the Intelligence Branch, Procurator-General's Department.-The Earl of Athlone, it may be recalled, was appointed Governor-General of Canada shortly before the war, but the appointment was cancelled that he might go on active service. He served throughout the war, and was at one time Head of the British Mission with the Belgian Army. His marriage to Princess Alice, daughter of the late Duke of Albany, and grand-daughter of Queen Victoria, took place in 1904.

PAPYRUS BEATEN BY ZEV AND AMERICAN MUD: THE GREAT RACE.

PHOTOGRAPHS BY TOPICAL, WIDE WORLD PHOTOS. FOTOGRAMS, AND KEYSTONE VIEW Co.



WITH THE MUDDY TRACK BEYOND: ZEV'S JOCKEY, SANDE, AFTER THE RACE.



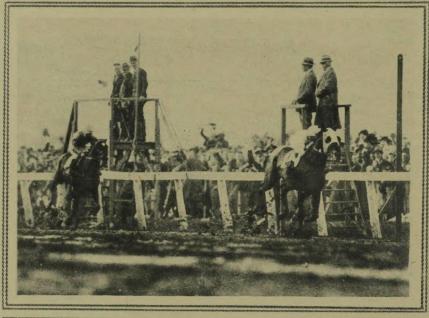
ROUNDING THE BEND INTO THE HOME STRETCH: PAPYRUS AND DONOGHUE (LEFT) RECEIVING MUD KICKED UP BY ZEV'S HEELS.



BESPATTERED WITH MUD: DONOGHUE, ESCORTED BY OFFICIALS, AFTER THE RACE.



THE RIVAL JOCKEYS HAVE A FRIENDLY CHAT JUST AFTER THE RACE: ZEV (SANDE UP) ON THE LEFT, AND PAPYRUS (DONOGHUE UP) ON THE RIGHT.



THE FINISH AMID A SHOWER OF MUD: ZEV (ON THE RIGHT) WINS FROM PAPYRUS BY FIVE LENGTHS IN THE GREAT RACE AT BELMONT PARK.



SHOWING THE GREAT CROWD OF SOME 50,000 PEOPLE ATTRACTED BY THE INTERNATIONAL EVENT: A GENERAL VIEW OF THE COURSE DURING ANOTHER RACE.



WITH HIS FACE COVERED BY SPLASHES OF MUD: STEVE DONOGHUE, THE FAMOUS JOCKEY, WHO RODE PAPYRUS FOR MR. BEN IRISH, AFTER THE RACE.

The much-heralded race between Mr. Ben Irish's three-year-old colt Papyrus, this year's Derby winner, and Mr. Harry F. Sinclair's Zev, chosen as the best American three-year-old, took place at Belmont Park, Long Island, on October 20, and resulted in an easy victory for Zev by five lengths. Papyrus was ridden by Donoghue, his jockey in the Derby, and Zev by Sande. The event attracted an enormous amount of interest; special trains were run from New York, and the spectators numbered about 50,000, which was probably a record for an American race meeting. Apologists for Papyrus have laid stress on the fact that the muddy and slippery condition of the ground was against him, though it cannot,

of course, be said that this factor entirely decided the result. Papyrus, who had always before raced on turf, was just beginning to get used to the dirt track in its hard state, when, a day or two before the race, heavy rain converted it into greasy slime, and his trainer, Mr. Jarvis, considered it too late to have Papyrus specially shod, in the same way as Zev, with a type of shoe to which he was not accustomed. There was no doubt, however, that on the day and under the conditions, Zev proved himself the better horse. As Zev was in front practically all the time, Papyrus and Donoghue were much be-spattered with mud from his heels, as several of our photographs show.

SEPARATISTS v. NATIONALISTS IN COBLENZ: TYPES OF BOTH FACTIONS.

PHOTOGRAPHS BY P. AND A.



NATIONALISTS CHASING SEPARATISTS IN COBLENZ: AN INCIDENT OF THE RECENT DISTURBANCES—SHOWING A CYCLIST (CENTRE BACKGROUND)
TRIPPING UP A SEPARATIST FUGITIVE.



TYPICAL SEPARATISTS IN COBLENZ: A SQUAD (INCLUDING A GIRL) MARCHING ALONG THE CLEMENTZ PLATZ, AT THE SAME POINT AS THAT SHOWN IN THE UPPER ILLUSTRATION.

The Rhineland Separatists—that is, the adherents of a separate Rhenish Republic—were at first less successful in Coblenz than elsewhere. On October 22, the day after the Republic was proclaimed at Aix-la-Chapelle, it was stated that the police at Coblenz had successfully resisted the Separatists, shots being fired on both sides and casualties inflicted. Later reports said that the Separatists requested the French authorities that the police should be disarmed, and forcibly occupied the Regency, expelling the officials. Strong Nationalist opposition was expected, and French troops patrolled the city. On the 24th it was stated that when arms were distributed to the Separatist "storm" troops at Coblenz station, a British protest was made to the French High Commissioner against this violation of the

ordinance prohibiting the possession of arms. The French thereupon ordered the Separatists to disarm. "Herr Matthes" (writes a "Times" correspondent), "waiting with a list of his 'Cabinet' in his hand, had thus to content himself with seizing the unoccupied 'Kaiserschloss,' instead of . . . storming public buildings. The police surrounded the Schloss. . . . After negotiations with the French, the band of adventurers made an inglorious exit from the town, escorted by French troops and German police." On the 26th, however, an official report via Brussels stated: "The Separatists took possession during the night of all the public buildings in Coblenz. There was great excitement in the city this morning." A proclamation of the Rhineland Republic was posted up, signed by Herr Matthes.

AT CREFELD, WHERE THERE WAS A REGULAR BATTLE FOR THE RATHAUS: HERR BODER, CHIEF OF THE SEPARATIST DIRECTORY FOR THE DISTRICT, SPEAKING FROM A BALCONY.

PHOTOGRAPHS BY ROL, C.N., TOPICAL, KEYSTONE



AT AIX-LA-CHAPELLE, WHERE THE RHINELAND REPUBLIC WAS FIRST PROCLAIMED ON OCTOBER 21: NATIONALISTS CHASING SEPARATISTS THROUGH THE STREET

HOW THE RHINELAND REPUBLIC TOOK SHAPE: INCIDENTS IN VARIOUS TOWNS

VIEW CO., P. AND A., AND SPORT AND GENERAL.



AT AIX-LA-CHAPELLE: A CROWD READING THE PROCLAMATION OF THE RHINELAND REPUBLIC, SIGNED BY HERR DECKERS AND DR. GUTHARDT.



AT DUREN, DESCRIBED AS "THE PROVISIONAL CAPITAL" OF THE RHINELAND REPUBLIC A TYPICAL GROUP OF SEPARATISTS ON THE STEPS OF THE TOWN HALL.



AT CREFELD. WHERE OFFICIALS' HOUSES WERE REPORTED TO HAVE BEEN PLUNDERED BY THE SEPARATISTS: MOUNTED SEPARATISTS GUARDING AN ENTRANCE TO THE TOWN HALL.



AT COBLENZ, WHERE THE SEPARATISTS ENCOUNTERED STRONG NATIONALIST OPPOSITION: FRENCH COLONIAL TROOPS TAKING ARRESTED GERMANS TO PRISON.



AT MUNCHEN-GLADBACH, WHERE NATIONALISTS RE-TOOK THE TOWN HALL: FIRE-ENGINES, WITH STEAM UP, READY FOR TURNING THE HOSE ON SEPARATISTS.



AT DÜSSELDORF, WHERE FOOD AND OTHER SHOPS WERE PLUNDERED, AND THE POLICE WERE ATTACKED: FRENCH CAVALRY PATROLLING AFTER A DISTURBANCE.



AT NEUSS: NATIONALIST VOLUNTEERS, UNDER POLICE PROTECTION, CARRYING TIMBER INTO THE TOWN HALL TO BARRICADE IT AGAINST THE SEPARATISTS.



AT DUREN, WHERE HERR MATTHES IS SAID TO HAVE ESTABLISHED THE SEPARATIST "CAPITAL": A FRENCH MILITARY POST OPPOSITE THE TOWN HALL.





AT CREFELD, WHERE THE WIFE AND DAUGHTER OF THE BURGOMASTER WERE
HELD AS HOSTAGES: EXROLLING VERY YOUTHFUL SEPARATIST VOLUNTEERS.

ALLA-CHAPELLE: HERR DECKERS (CENTRE) LEAVING THE SEPARATIST HEADQUARTERS.

The movement to establish a separate Rhineland Republic came to a head when the following proclamation was posted up in Aix-la-Chapelle on Sunday, October 21: "To the Rhenish People. The hour of freedom has struck. Berlin has plunged us into misery and suffering. We are helping ourselves. To-day we proclaim the Free Independent Rhineland Republic. We want to live with our neighbours in peace and friendship, and work with them industriously for the reconstruction of Europe. Let everyone work in his place. Freedom, Work and Bread will be given. The temporary Government. J. A. Deckers; Dr. Guthardt. Aix-la-Chapelle, 21st October, 1923." The Separatists seized all public buildings in Aix, and it was reported that other proclamations announced that "resistance will be mercilessly suppressed," and that "plunderers will be shot down." The Paris correspondent of the "Daily Telegraph"

stated on October 23: "Düren, where Herr Matthes has installed himself as chief, with Herr Dockers as local commissary at Aix, is described as 'the provisional capital. Trier, Bonn, Wiesbaden, and Crefeld are the principal new adherents, but so far none of the great centres, such as Düsseldorf, Mayence, or Cologne, has raised the banner of independence." A "Times" message from Brussels of the same date said: "At München-Gladbach, after serious disorders, the Nationalists have re-taken the Hotel de Ville." On the 24th it was reported: "In Crefeld there was a regular battle for the Rathaus last night, hand-grenades being thrown by the Separatists and fire-arms used by both sides. The police retained their hold of the Rathaus. The wife and daughter of the Chief Burgomaster have been carried off as hostages by the Separatists."

THE COERCION OF SAXONY: GERMAN TROOPS ENTERING DRESDEN.

PHOTOGRAPHS BY G.P.U.



PART OF THE FORCE BY WHICH THE BERLIN GOVERNMENT DEPOSED THE SAXON CABINET: REICHSWEHR CAVALRY MARCHING INTO DRESDEN, WHERE THE PARLIAMENT HOUSE WAS OCCUPIED BY PRUSSIAN TROOPS.



WITH AN ARMOURED CAR AND BANDS PLAYING: REICHSWEHR TROOPS ENTERING DRESDEN, WHERE SINCE THEIR ARRIVAL THIRTY CIVILIANS HAVE BEEN KILLED AND OVER A HUNDRED WOUNDED.

After increasing tension between the Saxon Government (which included several Communists) and the Reich (Central Government) Military Dictator for Saxony, Reichswehr forces—infantry, cavalry, artillery, and cyclists—marched into Dresden on October 23. On the 27th the German Chancellor sent an ultimatum to Dr. Zeigner, the Saxon Premier, demanding the resignation of his Cabinet because the Communist Ministers had tried to provoke the Saxon populace to

acts of violence and resistance to the Reich forces. The Saxon Government refused to resign, and drastic action was taken by the Central Government. A Civil Dictator for Saxony was appointed, the Premier and Ministers were arrested, and Reichswehr troops occupied the Ständehaus, where the Diet meets. It was stated that during the previous week over 30 civilians had been killed and over 100 wounded in disturbances at Dresden.

STREET FIGHTING AT HAMBURG: FORTY KILLED IN A COMMUNIST RISING.

Photographs by Photopress, Continental Photo (Berlin), and Wolter (Berlin) Supplied by C.N.



REICHSWEHR FORCES SENT TO HAMBURG TO ASSIST THE POLICE AGAINST THE COMMUNISTS: TROOPS APPROACHING THE CITY.



AFTER HAVING BEEN PILLAGED BY THE COMMUNIST INSURGENTS: ONE OF SEVERAL FOOD-SHOPS DAMAGED DURING THE HAMBURG RISING.



CAPTURED BY POLICE AND GOVERNMENT TROOPS: ONE OF THE BARRICADES ERECTED BY COMMUNISTS IN THE OUTSKIRTS OF HAMBURG.



ONE OF THE 40 KILLED: A BODY IN A TRENCH DUG BY THE COMMUNISTS IN THE MAIN STREET OF BARMBECK. A SUBURB OF HAMBURG.



ONE OF THE ARMOURED CARS USED BY THE HAMBURG POLICE TO QUELL THE RISING: THE CAR CROSSING AN INCIPIENT BARRICADE.



THE HAMBURG RISING SUPPRESSED: CAPTURED COMMUNISTS (WITH HANDS ABOVE THEIR HEADS) BEING MARCHED BY TROOPS TO THE POLICE DEPOT.

Grievances regarding the cost of food and the payment of wages led to a Communist rising in Hamburg, where the price of a loaf was recently 4,200,000,000 marks. On October 23 the Communists stormed the police stations in Hamburg and Altona, built barricades, forming a ring of positions in the outskirts for attacking the centre of the city, and attempted to occupy the Town Hall, the Bourse, and other buildings. Several food-shops were plundered. The police attacked the insurgents, using armoured cars and machine-guns, and captured most

of the positions. The casualties on the first day were given as 14 killed and 108 wounded. Later, a force of Reichswehr (Government troops) arrived, and came into action at Barmbeck and other suburbs of Hamburg, where Communists were still holding out. Marines were also landed from war-ships arrived in the harbour. On the 25th it was stated that the Communist rising had been completely suppressed; also that a more stable currency was being established in Hamburg. The total casualties in the street fighting were estimated at 40 killed and 200 wounded.

THE JAPANESE EARTHQUAKE IN PANORAMA: UTTER DESOLATION AT YOKOHAMA AND TOKIO.

PHOTOGRAPHS SUPPLIED BY TOPICAL AND C.N.



A GREAT SEAPORT LAID IN ASHES BY THE COMBINED EFFECTS OF EARTHQUAKE AND FIRE: A PANORAMIC VIEW OF THE WHOLE OF YOKOHAMA AFTER THE CATASTROPHE, LOCKING TOWARDS THE HARBOUR FROM INLAND-SHOWING THE GUTTED SHELLS OF LARGE BUILDINGS, AND EVEN A FEW TALL CHIMNEYS, LEFT STANDING AND "THE ABOMINATION OF DESOLATION."

EWERY fresh set of photographs of the great Japanese earthquake and its results emphasizes the appalling magnitude of the disaster, as witness these panoramic elves of Tokio and Yokohama which have just come to hand. It may be pointed out that while the photograph of Tokiohama, at the tips, form of the photograph of



TOKIO AFTER THE DISASTER: A PANORAMA (SLIGHTLY DISCONNECTED) OF RUIN IN THE KYOBASHI DISTRICT. IN THE SOUTHERN PART OF THE CITY, MEAR THE WATERS OF TOKIO BAY.

and more regular streets, the latest types of buildings, and other improvements. The Yokohama authorities are already considering the possibility of including the town within the 'Greater Tokio' scheme, which was under consideration at the time of the earthquake. So it may be that disaster has provided a quicker chance of success to a scheme hitherto regarded as too stupendous to carry to a soneme nitherto regarded as too stuperdous to early out except in a long number of years." A week later a Reuter correspondent wrote: "On revisiting Yokohama to-day (September 18), I found the city a spectacle of destruction and desolation overwhelming in its horror. No foreigners are ashore except the hard-working relief parties. The buildings that are left standing in the city can be counted on the fingers, and all of these, of course, are uninhabitable. . . . The idea that Yokohama will be rebuilt enters into the minds of very few who have seen it since the fire. It will depend upon whether, in the scheme for the reconstruction of Tokio, provision is made for making Tokio into a great port, which those in a position to know say is quite possible by dredging a channel up the Gulf." The photograph of the Ginza (the third up the Gulf." The photograph of the Ginat (the tinuing the bottom row) indicates how Tokio resumed its daily activities amid a welter of ruin. Describing the city as it used to be, Mr. T. Philip Terry says, in his "Japanese Empire": "The Ginza, the great retail thoroughfare of the city, is the best known of all to foreigners, by whom it is often called "the Broadway"



SHOWING (IN THE THIRD PHOTOGRAPH) THE GINZA, A GREAT THOROUGHFARE OF SHOPS, KNOWN AS "THE BROADWAY OF TOKIO," AND THE SURROUNDING DISTRICT, AS SEEN FROM KYOBASHI: ANOTHER DISCONNECTED PANORAMA OF DEVASTATION IN THE BUSIEST QUARTER OF THE CAPITAL OF JAPAN,
WITH INDICATIONS OF RESUMED ACTIVITIES—C. AAMS RUNNING AND PEDESTRIANS GOING TO WORK.



Specially Illustrated and Described for "The Illustrated London News."

OUR readers will remember that, when illustrating another recent discovery of prehistoric art in France, in our issue of Oct. 20, we foreshadowed the publication of one still more sensational. That promise is now fulfilled in the following article (translated from the French) describing what may certainly be considered the greatest of all adventures in the field of prehistoric research, both for the importance of the "find" and for the unexampled daring of the discoverer He reached his goal by swimming alone through an ice-cold underground stream, which in

places touched the roof of the tunnel, necessitating dives into the blackness of the unknown.

"On Aug. 23 last a young French archæologist, M. Norbert Casteret, of Saint-Martory, Haute Garonne, discovered in that locality an unexplored cavern which proved to be a veritable prehistoric museum.

"This cavern, destined henceforth to be celebrated, lies in the little Commune of Montespan. A few miles away are the famous caverns of Aurignac, Tourasse, Marsoulas and Tarté, which are prehistoric sites of the first importance. At a distance of 28 kilometres (17½ miles) as the crow flies is also the cavern known as the Tuc d'Audoubert. This and the cavern of Montespan are the only two in the whole world where have been found clay sculptures of so remote a period.

"The cave of Montespan is in reality a subterranean stream some 1300 yards long which runs right through a wooded hill 1640 feet high, one of the foothills of the Pyrenees. The presence of water in this cavern had deterred all previous explorers, for at several points the roof of the tunnel disappeared under water, forming 'pipes,' so to speak, that were very dangerous.

"Impelled by a love of adventure. M. Casteret, who studies and explores the Pyrenean caves from a prehistoric point of view, and who is, furthermore, a champion diver, succeeded in traversing-by alternately diving and swimming - the whole underground stream from one end to the other. The difficulties and dangers were considerable, for he was alone, and at each plunge he had to shut up his candle and matches in a rubber case before launching himself into the unknown.

"This fine feat, accomplished alone in the icy water, and for a distance of over a kilometre (about three-quarters of a mile) underground, did not prove fruitless, for the daring explorer was presently rewarded by a sensational discovery, as all the newspapers have described.

"While exploring the vast halls and passages that open into the subterranean channel, M. Casteret found, in a gallery 250 yards long and difficult of access, traces of a prehistoric civilisation consisting of veritable works of art.

"On the rocky walls were seen engravings, made with thint implements, of prehistoric animals and others that have disappeared from our country thousands of years ago-bison, wild horses, reindeer, stags, mules, wild goats, mammoths, hyenas, and so There were also visible, painted in red ochre, mysterious signs which represent perhaps the earliest writing of the cave men.

"Lastly-and most interesting of all-there were found statues in clay, also representing animals.

Hitherto, only one discovery of prehistoric sculpture had been made in the whole world. That was in 1912, when Count Bégouen, of Toulouse, found in the Tuc d'Audoubert cave, in Ariège, two admirable clay figures representing bisons: His remarkable discovery caused a great sensation, and brought to light one of the finest known specimens of prehistoric art. The bisons of the Tuc d'Audoubert are the work of the Magdalenians, and go back in date some 15,000 years. The clay figures of the Montespan cavern are

larger and in a rougher style.

abundant mane and beard. Elsewhere were three large figures of tigers, affixed to the wall, much damaged and partly fallen away by their own weight. They are each about 5 feet long, and one bears on its breast the mark of numerous javelin blows. All these sculptures are authenticated by the large of stellagmits deposited on them. ticated by layers of stalagmite deposited on them by oozing water. In the same gallery is a horse's head in clay about the size of a hand, and laid on to the wall at the height of a man. The profile is very well executed and of striking effect.

MAKER OF THE MOST SENSATIONAL PREHISTORIC ART DISCOVERY ON RECORD: M. NORBERT CASTERET (STANDING, WITH HIS BROTHER) IN THE MONTESPAN CAVERN, BESIDE THE SUB-TERRANEAN STREAM THROUGH WHICH HE SWAM AND DIVED AT THE RISK OF HIS LIFE. M. Norbert Casteret, whose great discovery is fully described on this page and further illustrated on other pages, is shown above (with his brother Martial) on stalagmite rocks beside the subterranean stream running through the cavern of Montespan, where he found prehistoric sculptures and rock-engravings said to be 25,000 years old. When he first explored the cavern, he plunged into the icy black waters alone, carrying a candle and matches enclosed in a rubber case, and at several points had to dive through tunnels where the water rose to the roof, not knowing whether there was an open surface beyond. Such a feat, in the bowels of the earth, called for extraordinary courage. Our photographer, who on the double page describes his own experiences, writes: "Casteret took his life in his hends when he entered the place for the first time"; and again; "The sporting side of the affair could only have been done by a man like Casteret, who is one of the best swimmers in the South of France."

Copyright Photograph Specially Taken for "The Illustrated London News" by Mr. H. A. V. Coles.

great Sphinx. The body is pitted with spear-thrusts and covered with layers of lime accretions, while on the left side is engraved a design too faint to be determined. The head never existed-or rather, it was replaced by the skull of a bear cub, which had broken away and still lay between the fore-feet.

"On the ground round the bear-could be distinguished some twenty smaller models in bas-relief, rendered unrecognisable by the action of dripping water. Only three horses are well preserved, and suggest that the other figures were also horses. The three that have survived differ notably from our modern horses, having a very large belly, with

"On a bank of clay, where there are some clay balls moulded by primitive man, is also modelled half of a woman's body. Apart from the mural engravings and the sculptures, this gallery, which is very clayey, is covered with traces of fingers and innumerable patterns. One can see also the places from which the prehistoric folk re-moved clay for the making of figures. The hollows from which the clay was extracted are very distinct, and bear marks of flint implements. Some of these flints are still lying there where they were put down or mislaid.

"The walls of earth or rock likewise show traces of the scratchings of the cave bear, which also haunted this vast cavern at a time when access to it was probably easier than it is to-day, either because there was no water in it, or because there existed another entrance which is now stopped up.

"Immediately after his discovery, M. Norbert Casteret communicated it to the learned world, and himself carried out laborious operations to facilitate access to the cavern. Up to the present, in spite of difficulties that are still serious, M. Casteret's fine discovery has been examined and confirmed by several savants-the Abbé Breuil, Professor at the Institute of Human Palæontology in Paris; Professor Hamel-Nandrin, of the University of Liège; Count Bégouen, Professor of Prehistoric Archæology at the University of Toulouse; Dr. Capitan, of Paris; Professor Sollas; and Mr. Sandford. A tribute must also be paid to the courage and energy of Miss D. Garrod, of Oxford, who is studying the caverns of France, and who visited the Montespan cave on a day when the stream was in flood. She is the first Englishwoman who has traversed it.

"A study of the sculptures in the Montespan cave points to their being the work of Aurignacians, who lived 25,000 years ago, and sought the most inaccessible caverns to devote themselves to their mysterious ceremonies. The javelin-

"There is a bear lying down, about $3\frac{1}{2}$ feet long and 2 feet high, in a natural attitude like that of the suggest that, like certain living tribes to-day, the first inhabitants of this cave used to gather round the statues they had fashioned, and practise rites of sorcery and propitiatory magic to secure good fortune in their future hunting. In every way M. Norbert Casteret's discovery, while rewarding him for several years of toilsome and dangerous research, throws a flood of light on the mentality, manners, and occupations of primitive man. It is a priceless contribution to our knowledge of the origin and history of mankind."

> We should like to emphasise the fact that the photographs by Mr. Coles, who visited the cave specially on our behalf, were taken under very great difficulties.

A GREAT DISCOVERY OF PREHISTORIC ART, 25,000 YEARS OLD.

Copyright Photographs Specially Taken for "The Illustrated London News" by Mr. H. A. V. Coles.



SHOWING THE THICK BEARD OF THE WILD HORSE AS IT EXISTED IN SOUTHERN FRANCE 25,000 YEARS AGO: ONE OF THE NUMEROUS PREHISTORIC ROCK-ENGRAVINGS FOUND BY M. NORBERT CASTERET IN THE CAVERN OF MONTESPAN.



INDICATING THE GREATER VENTRAL DEVELOPMENT OF THE PREHISTORIC WILD HORSE-COMPARED WITH THE MODERN SPECIES: TWO OTHER REMARKABLE ROCK-ENGRAVINGS OF THE AURIGNACIAN PERIOD IN THE MONTESPAN CAVERN.

M. Norbert Casteret's great discovery, in a subterranean cavern at Montespan, in the South of France, of rock-drawings and sculpture which he ascribes to Aurignacian artists of some 25,000 years ago, is described in our article on page 794 of this number. "On the rocky walls," we read, "are seen engraved with flint implements prehistoric animals, some of which disappeared from our country thousands of years ago—bison, wild horses, reindeer, stags, mules, wild goats, mammoths, hyenas, and so on." Besides the rock-drawings, there were

sculptured clay models of various animals, a form of prehistoric art hitherto found in only one other cavern, also situated in the same district, and therefore of extraordinary interest. Among one group of small bas-reliefs (to quote the article again) "only three, representing horses, are well preserved, indicating that the others were also of the same animal. The three horses extant differ notably from our modern horses, having a very large belly, with abundant mane and beard." These features may be noted in the above photographs.

ANIMAL SCULPTURE 25,000 YEARS OLD: PHOTOGRAPHS TAKEN

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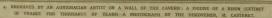




1. A CLAY BAS-RELIEF OF A TIGER (S FT. LONG BY 2) FT. HIGH) FIXED TO A WALL OF THE MONTESPAN CAVERN, MUCH BROKEN AND PARTLY FALLEN AWAY.

2. SHOWING THE OUTLINES OF THE PREHISTORIC CLAY BAS-RELIEF OF A TICER FOUND IN THE MONTESPAN CAVERN: A KEY TO THE ADJOINING PHOTOGRAPH (NO. 1).







 SHOWING THE OUTLINES OF THE PREHISTORIC ENGRAVING OF A BISON: A KEY TO PHOTOGRAPH NO. 4.

THE enormous importance, from an archeelogical point of view, of M. Norbert Casteret's great discovery in the cavern of Montespan (described in our article on page 794) resides in the fact that only once before have examples of prehistoric sculpture ever been found, and that the new specimens are believed to date from 25,000 years ago. It is now stated that the previous examples (two figures of bisons) found in the same locality by Count Henri Bégouen dan flustrated in our issue of November 25, 1922) date from the Magdalenian epoch, about 15,000 years ago, though some authorities have estimated their age likewise at 25,000 years. The interest of M. Castreet's new discovery is also enhanced by the perilosus

nature of the exploration, which involved swimming and diving through a subterranean stream. Our special photographer, Mr. Coles, had likewise to work under almost equal difficulties. "The stream was arsting," he writes, "so the work had to be done at once. It is now impossible until next year, as there was a storm of rain the next day. Even as it was, I had to spend five hours in a bathing suit, having to go nearly on all fours part of the way in places which are now full of water." In a note on Photograph No. 3 above, showing the clay bear, Mr. Casteret says: "This statue is at the far end of the cavern. The head was never sculptured. In place of it was fixed a real bear's head, which fell off, and now lies between the fore-feet. One observes on the body a number of marks made by spear-thrusts." The spear-marks on the bear and other figures are of the highest interest, as throwing light on prehistoric religion.

WITH IMMENSE DIFFICULTY IN A WATER-FILLED CAVERN.

News" by Mr. H. A. V. Coles. No. 4 by M. Norbert Casteret.



MARKED WITH SPEAR-THRUSTS BY PREHISTORIC HUNTERS DURING RITES OF PROPITATION: A CLAY FIGURE OF A BEAR (3) FT. LONG BY 2 FT. HIGH) FROM WHICH A REAL BEAR SKULL HAS FALLEN DOWN DETWEEN THE FORE-PAWS, FOUND IN THE CAVERN OF MONTESFAN BY M. NORDERT CASTERET (SEEN BESIDE 17).



6. SHOWING THE OUTLINES OF THE PREHISTORIC CLAY STATUE OF A BEAR FOUND IN THE MONTESPAN CAVERN, AND (IN-DOTTED LINES) THE RIGHT FORE-PAW
AND THE FALLEN SKULL: A KEY TO THE PHOTOGRAPH ABOVE (NO. 3).

Count Bégouen, who is Professor of Anthropology at Toulouse, said after a visit to the cave (as reported in the "Daily Mail"): "The strangest part of it all is that all the animals had apparently been mutilated, especially in the vital parts, by somebody contemporary with the artist who modelled them. This confirms the theory that these caves with models or paintings of animals were primitive with-doctors ease. They are all placed in very inaccessible spots, and the animals modelled or depicted are always wounded by axes or arrows. Just like the redskins or the African tribes, these people, who lived 25,000 years ago, must have practized the use of magic. We can imagine these men in their dark caves, black with soften their indeer-oil lamps, and clad in skins. On the eve of a hunting expedition they gathered round the priests of the tribe, and there stabbed and maimed the animals they feared, or those they wished to catch."

"TALES OF TRAVEL." By THE MARQUESS CURZON OF KEDLESTON.*

NTRODUCING his "Tales of Travel," Lord Cur-I zon of Kedleston draws particular attention to his paper on "The Voice of Memnon," and to his essay on "The Singing Sands." The first will, he hopes, be regarded as a positive contribution to historical and archæological research; the second as a treatise that may possibly fill a modest place in the scientific literature of travel. Each represents a mystery.

The Vocal Memnon is, like its fellow Colossus of Thebes, an effigy of Amenhotep, husband of Queen Thiv, and father of Akhnaton, one of whose daughters married Futankhamen; and it was a wonder of the ancient world. Did it "speak" by aid of sacerdotal fraud or was its "voice" a natural phenomenon brought about by physical causes? That remains little of a question; for the theory of priestly wile may be set aside almost with certainty. As far as anything unprovable can be taken as a fact, it can be asserted that the Memnon gave utterance to sounds-"as of a slight blow," as of "the snapping of a harp-string," and so on

only after it had been battered by Cambyses, King of the Medes and Persians, and after its upper half had been hurled to the ground by an earthquake in 27 B.C.; and that it became mute after the tracture had been repaired by Septimus Severus in about the vear 100. Lord Curzon's general deduction, after careful experi-ment, is as follows: In my opinion the phenomenon can only be satisfactorily explained by bearing in mind and correlating two separate factors of the case-viz. (1.) The composition of the . and (2.) The stone abnormal condition of the statue during the period of vocality, consequent upon the damage wrought by the earthquake. By this convulsion Memnon was not only severed in twain, but shaken to his foundations, deflected from his original level, and scarred by innumerable seams and rents, one of which . . almost bisected his still surviving half. To account for the production of the sound, we must

believe that in one or other of these cracks there occurred, under the waxing heat of the solar rays, a sudden displacement of some movable portion of the figure, an instantaneous shifting or rubbing of one face of stone upon another-in short, a disturbance of physical continuity sufficiently violent in its operation to communicate a sonorous shock to the atmospheric medium, through which it reached the ear of the listener outside. The phenomenon would then be analogous to the commonplace incident of the cracking of an iron bar in a grate under the growing heat of a powerful fire, or to the spasmodic singing of a newly ignited stove.

" Among those who accept the natural explanation, there are some who . . . have attributed the music to the whistling of the wind through the fissures caused by the earthquake. I see no reason, however, for thinking that the wind played any part in the phenomenon. The dawn in the East is commonly a very tranquil scene." Thus the pair are left-for all that the practical has demolished the poetic-"first even among the prodigies of Egypt; more solemn than the Pyramids, more sad than the Sphinx, more amazing than the pillared avenues of Karnak, more tremendous than the rock-idols of Aboo-Simbel . . . a wonder and a witness to man."

e "Tales of Travel." By the Marquess Curzon of Kedleston, Gold Mechillist (1895) and President (1911-14) of the Royal Geographical Society. (Hodder and Stoughton; 28s. net.)

So to the Singing Sands-" and even things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped?"

Marco Polo, crossing the Great Gobi Desert, telling of his experiences, wrote: Sometimes and still hear the sound of musical instruments and still the count of drums." "He more commonly the sound of drums." does not actually say whether he heard the desert music." comments Lord Curzon. "But the inference is reasonable; and if, as also seems probable, he is referring to a particular spot, then it can hardly be other than the celebrated Sounding Sandhill near the Caves of the Thousand Buddhas in Tunyang." The early Chinese writers mention it frequently. In the ninth century it was said: "In the height of summer the sand gives out sounds of itself, and if trodden by men or horses the noise is heard many tens of li away." Other references are to "a rumbling noise like thunder," and to the fact that "when the weather is bright

itself over the whole surface of such a sand-hill. The motion of the loose sand-grains causes them to collide feebly with each other, by which an ever so slight note is produced; by reason of the great volume of the moving sand-grains and the summation of the, individually, extremely feeble tones, a noise results which may attain a quite extraordinary strength.' To which Lord Curzon adds: "As the surface is disturbed, the sand descends in gliding, sliding, festoons, the music deepening as the undulations spread and the sand-grains rub and clash against each other in the course of their fall. The to-and-fro motion of the sand-grains sends out equally-spaced waves into the air with a frequency exceeding forty vibrations a second, and probably very much greater."

The Musical Beaches are another matter. The acoustic phenomena are caused "not by dislodgment of comparatively large masses of sand, striking against each other, and humming or booming as they collide and fall, but by properties inherent, either permanently or transiently, in the sand, and capable of excitement

by a number of still obscure causes usually involving some form of impact or compression.' The first to be noted was that of the Bay of Laig, in the little island of Eigg in the Hebrides. "Hugh Hebrides. Miller, the well-known geologist, discovered this Singing Beach in 1845, and described it, when struck by the foot, particularly obliquely, as emitting at each step 'a shrill, sonorous note. somewhat resembling that produced by a waxed thread when tightened between the teeth and the hand and tipped by the nail of the forefinger.' Others have been reported from Studland Bay, in Dorset; Tenby; Bar-mouth; and Lunan Bay, Forfar; from various other localities in Europe; from many places in the United States, especially from the shores of Lake Michigan; and from other parts of the world at great distances from one another. The possible explanation: "If the displacement of any one grain involves the displacement of all the

others in the mass, we

have millions of grains undergoing similar displacements at the same instant. The displacement involves the repeated pushing of one grain over the next below it into the depression beyond. If we can imagine each grain falling over the edge of the grain below. striking the next grain with a little impact, and re-peating this with perfect regularity every time it changes its position, we have a cause for a regular train of equally-spaced sound-waves which, when of sufficiently high frequency, will give a musical note."

So much for one phase of Lord Curzon's picturesque, keenly analytical, and admirably written "Tales of Travel," tales true and picturesque, and perfectly told; experiences ranging from the Drums of Kairwan and the self-mutilating sect of Dervishes who in a state of religious frenzy, slash themselves with knives, spit themselves on long prongs, thrust iron skewers through their cheeks, and eat broken glass and the piercing thorns of prickly pears, to the Spanish bull-ring; from Amir Abdur Rahman Khan, ' and eyes and ears of all Afghanistan," to the mountainously fat wrestlers of Japan; from the great waterfalls to St. Helena.

"The middle-aged and sedentary politician," as the author calls himself, is not at all apparent in his pages: he has tasted of the diamond-crowned, ruby singing-apple of the deserts of Libya-" as great an embellisher of wit as the dancing water is of beauty."



INTERESTING TO COMPARE WITH THE PREHISTORIC ANIMAL SCULPTURES ILLUSTRATED ON OTHER PAGES: A MONUMENTAL FOUNTAIN, GIVEN BY DENMARK TO THE PEACE PALACE AT THE HAGUE.

This magnificent fountain, made by the Copenhagen Faience Works, has just been erected, as a gift from the Danish Government, in the precincts of the Peace Palace at the Hague, to whose adornment many nations have contributed. It is interesting to compare these fine examples of modern animal sculpture with the prehistoric figures of a bear and a tiger (illustrated elsewhere in this number) recently found, with rock-engravings of horses and bison, in a cavern of the Pyrenees.—[Photograph by Sport and General.]

> and sunny the sand emits sounds which are heard in the city."

> Akin are the Moving Sands of Kabul, forty miles to the south of the city, credited with giving forth the sound of drums marvellously played upon, and heard by Burnes in the second quarter of the nineteenth century; the Musical Sand-hill at Kalah-i-Kah, which yielded the wailing of an æolian harp; the familiar Hill of the Bell in the Peninsula of Sinai, with hum as though of a spinning top, or sound of convent bell, or as of thunder, or as of a wet glass rubbed by the finger. Fellows are in the Wadi Werkan, one-and-a-half days by camel from Suez; at Beirut; near the Dakhla Oasis, in the Libyan Desert; in the Western Sahara; in South Africa. on the west side of the Langberg Mountain in Western Griqualand; in North America, in Churchill County, Nevada; in South America; and in Hawaii, where are the "barking sands" of Kauai. In all cases, the sands, " either when set in motion, or even in some cases when apparently quiescent, give forth sounds as of music which are sometimes audible at a great dis-

> As to cause, said Oskar Lenz, of the Igidi region: "When these sand-hills are crossed by a caravan a movement is set up of the lightly-piled resonant quartz grains-which movement, at first limited to a small space, draws constantly larger circles in sympathy with itself, and, like an avalanche, spreads

THE GREAT ART ROBBERY AT VERSAILLES: THE STOLEN GOBELINS.

Photographs of the Salon de Mercure by Keystone View Co.



VALUED AT ABOUT. £13,000: A GOBELINS TAPESTRY STOLEN FROM VERSAILLES—"THE ENTRY OF LOUIS XIV. INTO DUNKIRK ON DECEMBER 2, 1662," AFTER CHARLES LEBRUN (22 FT. BY 16 FT.).

SHOWING THE WALL FROM WHICH ONE OF THE TAPESTRIES WAS REMOVED BY BURGLARS EVIDENTLY FAMILIAR WITH THE METHOD OF HANGING: THE SALON DE MERCURE, IN THE PALACE OF VERSAILLES, AFTER THE THEFT.

NOT since Leonardo's "Mona Lisa" was stolen from the Louvre has there been an art robbery of such magnitude and daring as that perpetrated at the Palace of Versailles during the night of October 21-22, when two of a

set of three seventeenth-century Gobelins tapestries, each valued at about £13,000, were carried away from the walls of the Salon de Mercure. It is believed that the burglars, of whom there were probably four, entered the Palace by climbing a wall on the north side and sliding down a lightning conductor, to the first floor, where they cut a pane of glass with a diamond, and were thus able to open the window of the room from the inside. Finger-prints were found both on the window and the wall. The thieves had evidently watched the routine of the Palace guard, which consists of a brigadier and four men, and they chose a moonlight night when they could

work without artificial light. The tapestries are now lightly attached to the walls, partly to avoid damage by contact with nails, and partly to enable them to be easily removed in case of fire. The state in which the walls were found after the theft indicated that the robbers were skilful in handling tapestry and were familiar with the modern method

of hanging them. The stolen tapestries weighed about 350 lb., and it is supposed that they were rolled up, lowered to the ground by ropes, and carried past the fountain of Neptune to the Boulevard de la Reine, where



THE OTHER SEVENTEENTH - CENTURY GOBELINS TAPESTRY, ALSO WORTH (13,000, STOLEN, FROM VERSAILLES: "THE SIEGE OF DOUAL IN 1667," AFTER CHARLES LEBRUN (22 FT. BY 16 FT.).



WHERE THE OTHER STOLEN TAPESTRY WAS HUNG IN THE SALON DE MERCURE: THE ADJOINING WALL OF THE ROOM IN THE CHATEAU AFTER THE BURGLARY.

they were taken away in a motor-car. Describing the stolen tapestries, a French writer says: "They form part of the 'Histoire du Roi,' woven at Gobelins under the direction of Charles Lebrun, assisted by Van den Meulen, who accompanied Louis XIV. in his campaigns One represents the 'Entry into Dunkirk,' and shows the King on horseback with the town in the background. The side borders bear each a cartouche with the dates 1658 and 1671, those of the commencement and completion of the tapestry. The subject is inscribed in the border below: Entry of King

Louis XIV, into Dunkirk on December 2, 1662, after having regained that town from the hands of the English.' The other tapestry shows 'The Siege of Douai.' The King, accompanied by Turenne and attended by his staff, is looking at the horse of one of his bodyguard killed by a cannon shot. The inscription below is 'Siege of Douai in the year 1667. King Louis XIV. coming out of a trench. A cannon (fired) from the town kills a horse of the Bodyguard near His Majesty." The third tapestry of the set was not stolen, but was left in its place on another

wall in the Salon de Mercure. The subject is the defeat of the Spanish army near the Bruges canal. "This 'Histoire du Roi," continues the writer already quoted, "is among the most beautiful examples of the art of tapestry. They have the qualities of richness and balance of composition. From having long remained in the Mobilier National, where they were preserved before being placed at Versailles, they have retained their freshness. They form the finest means of instruction for our decorators. These burglars, alas! were connoisseurs!"

THE ROYAL WEDDING IN LONDON: SWEDEN'S CROWN PRINCE, LADY LOUISE MOUNTBATTEN, AND THEIR NEAR RELATIVES.

PHOTOGRAPHS BY STANLEY, VANDYK, RUSSELL, SWAINE,





PRINCESS SOPHIA OF GREECE.







SISTER-IN-LAW OF THE BRIDE: THE

MARCHIONESS OF MILFORD HAVEN.



THE MOTHER OF THE BRIDEGROOM H.M. THE QUEEN OF SWEDEN.

PRINCESS CECILIA OF GREECE.



MOTURE OF THE BRIDE: THE DOWAGER

MARCHIONESS OF MILFORD HAVEN.

ELDER BROTHER OF THE BRIDE: THE

MARQUESS OF MILFORD HAVEN.

BROTHER OF THE BRIDEGROOM

PRINCE WILHELM OF SWEDEN.

FATHER OF THE BRIDEGROOM H.M. THE KING OF SWEDEN







A BRIDESMAID AND NIECE OF THE BRIDE: PRINCESS THEODORA OF PRINCESS MARGARET OF GREECE.





FATHER OF THE BRIDE: THE LATE MARQUESS OF MILFORD HAVEN, FORMERLY PRINCE LOUIS OF BATTENBERG.

second daughter of Queen

Victoria: The first water of

the Crown Pitoce of Swedon

was the elder daughter of

the Duke of Connaught.

She died in 1920, Ibaville

one daughter. Exmises In-

grid, bereits 1950, and lour

THE marriage of Lady sounger daughter (c) the first Marquess of Millard Haven tormerly known as Priese Louis of Battenberr and at the Downger Mar-Obtained of Millord Haves, in the Crown Prince of place to day (Samuday, Non St at the Corpel Royal St. James's. The bride is Queen Victoria, so her mether, Lady Milford Haven, is a daughter of the late Grand Duke of



WITH HIS THIRD SON, PRINCE BERTIL, DUKE OF HALLAND, AND HIS DAUGHTER, PRINCESS INGRID : THE CROWN PRINCE OF SWEDEN.

WITH HIS ELDEST SON, PRINCE GUSTAF-ADOLF, DUKE OF WESTERBOTTEN, AND HIS SECOND SON, PRINCE SIGNARD, DUKE OF HIPPLAND: THE CROWN

THE BRIDE AND BRIDEGROOM: LADY LOUISE MOUNTBATTEN AND THE CROWN PRINCE OF SWEDEN.



Mountbatten and Miss Edwina Ashley), and of two train-bearers, the Earl of Medina and Lady Tatiana Mountbatten, the small son and daughter of Lady Louise's

elder brother, the Marquess of Milford Haven. The bridesmaids' dresses of apricot-coloured georgette were made in Paris.

white and mauve. Its beauty is well known, for it was made by order of the late Emperor of Russia, and was his gift to the Dowager Marchioness of Milford Haven, who is sister to the late Empress of Russia. Special interest also attaches to the veil of Honiton lace which is a feature of Lady Louise's wedding attire. It is of rose and orange blossom design, and was the gift of Queen Victoria to her daughter Princess Alice, Grand Duchess of Hesse, and was also worn by the Dowager Marchioness of Milford Haven at her wedding. Lady Louise's wedding cortege consists of the four daughters of her sister, Princess Andrew of Greece, the Princesses Margaret, Theodora, Cecilia, and Sophia of Greece (who, it will be remembered, were bridesmaids at the marriage of Lord Louis

In the Chapel Royal, St. James's, the seating accommodation is only for some 250, so the problem of how to include the many people of social and political importance whose position renders it essential for them to receive wedding invitations, has been dealt with by the erection of seats outside the chapel, in the countyard. These seeks will accommodate those guests who cannot be given places in the Chapel. They will not, of course, be able to see or hear the service. After the ceremony the Dowager Marchioness of Milford Haven is holding a reception at Kensington Palace, in the apartments occupied by Princess Beatrice, who is lending them for the occasion. The honeymoon is being spent in Florence, after a week at Cliveden, the magnificent riverside residence of Lord and Lady Astor. Lady Louise Mountbatten's wedding dress is of Indian silver gauze, simply cut, with long sleeves and a square-cut neck. The train is of wonderful Russian brocade, heavier than any seen out of royal circles, and is woven with the Russian o at of arms design conventionalised, in silver,

THE ROYAL CHRISTENING AT BELGRADE, WHERE THE DUKE OF YORK (AS KOOM) CARRIED THE BABY.

PHOTOGRAPH BY C



WALKING IN PROCESSION TO THE ROYAL CHAPEL FOR THE BAPTISM OF THE INFANT CROWN PRINCE OF YUGO-SLAVIA: (LEFT TO RIGHT) THE DUKE OF YORK, THE QUEEN OF GREECE, THE QUEEN OF ROUMANIA, AND THE KING OF ROUMANIA.

The Duke and Duchass of York, who have since returned to this country, attended the christening of the infant Crown Prince of Yugo-Slavia, in the capacity of Koom and Koomitsa (sponsors, or, as we call them, godfather and godmother). The ceremony took place in the Royal Chapel at Belgrade. When the royal guests had assembled, the baby was brought in by the Duke of York, who held him throughout the first part of the service until the Queen of Roumania and Princess John unawathed the child. The Duke of York then handed him to the Patriarch, Monsignor Dimitriye, for the immersion in the font. The Queen of Roumania next placed a cross round the baby's neck, and the child was anonited. The Duke of York them took him again and carried him three times

round the altar, accompanied by the Patriarch. Then followed the sprinkling, with holy water and the ceremonial cutting of the baby's hair, soon after which the ceremony came to an end. The King and Queen of Roumania are the maternal grandparents of the child, whose mother is their daughter, Queen Marie, wife of King Alexander of Yugo-Slavia. The Duke of York acted as Koom (best man) to King Alexander at his wedding last year, and in the same capacity to Prince Paul of Serbia at his wedding to Princess Olga of Greece, on the day after the christening. The Queen of Greece, the wife of the present King George II. (a soon of the late King Constantine), is also a daughter of the King and Queen of Roumania.



Olympia, Nov. 2-10, 1923.

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OOKING back over the twelve months which have elapsed since the last Motor Show, I cannot find anything in the history of the year to negative the conclusions I set forth in my remarks on the Show of 1923. I said then that I could discern so much of progress and development in the design of the motor-car that I could not avoid the conclusion that, much as we have progressed in recent years, the motor-car is still in a relative state of infancy. may seem a very bold deduction to draw, but I think it is rather borne out by one thing alone, if not by many. Let us take the development foreshadowed in the Constantinesco method of power-transmission, of which we have heard a great deal lately. I may say at once that I do not believe this torque converter, as it is described at the present moment, is a practical proposition in so far as concerns the propulsion of the motor-car. I need not trouble to discuss the technical reasons for arriving at this very negative conclusion, because, for one thing, they would occupy far more space than can be spared in an introductory article such as this. But, even though I have ventured such an opinion, I am certainly not going to the length of saying that it is impossible that this invention can be so developed as to become practicable for the purpose indicated. On the contrary, I believe the principle is sound, and that it is only a question of time for its application to become the practicable proposition that it most certainly is

The mere fact that it has been possible for an inventor to evolve a type of transmission which bids fair in time to supersede what we have come to regard as conventional methods of power-transmission, indicates as clearly as possible that the motor-car, in spite of the enormous progress which has been made in its development, remains still a very imperfect vehicle. And it is not only in actual methods of transmitting the power developed that I see much room for further progress. Let us regard the enormous advance that has been made in securing high-power outputs from small motors. During the year we have seen cars of 10.4-h.p. nominal rating attaining lapspeeds of 105 miles an hour on Brooklands track, which means that their maximum speed cannot have been anything short of 110 miles an hour. The cars to which I refer are, of course, the two super-charged Fiat racers which ran in the 200-miles race. I do not

know precisely what the horse-power developed by those engines may have been, but at a conservative calculation it could not have been anything under 80-h.p., and quite possibly more. The resultant of the experience gained in building and racing cars like these must be a corresponding effect on the touring car of Let us, to-morrow. again, take the case of the little Austin "Seven," which in the same race averaged for 200 miles a speed of about 73 miles an hour. I believe the engine of this car differed very little irom standard production. At any rate, what differences there were could with ease be embodied in the standard touring production, and at very slight, if any, extra cost in manufacture. Now, all this points to progress, and pro-

not at present.

gress of a very real kind. More than ever does it point that way when we remember that these extraordinary increases in power and speed have been the result of experience gained during the past two, or at most three, years.

Two years ago we speculated as to whether or not the limit of power output had been reached in the case of these small motors. Last year we were again left speculating as to how the advance had been achieved, and were definitely certain that that limit had at last been reached. This year we are again left speculating, and so it goes on. Of course, there must be a limit somewhere, and, in spite of an inherent dislike to adopting the rôle of prophet, I will venture the opinion that there is still more—though I do not believe it is

I do lay claim to being this—that there is really

A HILLMAN TWO-SEATER WITH ALL-WEATHER EQUIPMENT.

much—to be attained by way of power-output from small dimensions.

There are other directions also in which improvement is possible, and I believe that year by year we shall see a gradual development in the touring car which within a decade will show a sum-total of advance which will cause us to wonder why we ever came to think of the motor-car of 1923 as an almost relatively perfect expression of the automobile engineer's art.

Looking back upon another side of the year's motoring history, there has undoubtedly been a very occasion vehicle that people are finding out that it cannot be dispensed with either in business or in social life. It is strange, therefore, that a movement that is becoming so universal should still be a species of public Cinderella. Even to-day the motorist and the motor-car seem fair game for everybody to shoot at. On the one hand, we have prohibitive taxation and repressive legislation, and, on the other, the animus of a certain section of the newspaper Press, to contend with. As to the latter, we had a very fair example in the silly season campaign which was waged against dangerous driving. Agreed that dan-gerous driving and the reckless motorist should be suppressed with a ruthless hand, I maintain, in common with every other experienced motorist-and

> in relation to the numbers of cars on the road. After all, the true measure of danger is accident, and particularly the causes of accident. If these could be dissected it would, I am confident, be found that, in relation to actual mileage run, the proportion of acci dents is quite small; while those in which reckless driving is a direct or even a contributory cause would be found a very small minority of eases. Still, this is rather by the way at the present juncture.

very little dangerous driving, more particularly

As to legislation and its effect on motoring and the motor industry, there are no present indications of any changes for the better. We still have with us the inequitable horse-power tax, which has been disavowed even by its sponsors. We still have the stupid system of quarterly licenses which have reacted most unfavourably on trade. Nor is there any apparent hope of redress during the year that is to come. Twelve months ago it was said that during the current year a Bill would be introduced by the Government for co-ordinating existing legislation relating to the use of the mechanically propelled vehicle. This Bill is not even in sight, nor does there seem any present probability of its seeing the light of day within any definite period of time. Quite possibly this is just as well. Then hopes were expressed that some relief might be afforded in the matter of taxation when the Finance Act was discussed. This hope did not materialise, but instead we were given further sittings of the Departmental Committee on Taxation, the proceedings of which degenerated into a farce. The

Committee's report has not as vet been published, but I think it would be idle to hope for any redress as a result of the investigations, so called. Therefore, the position remains entirely as it was, and motoring and the motor industry still looks like having to labour under a set of adverse legislative conditions which have no parallel in any other country.

Now a word on possible developments as they emerge from the Show. Undoubtedly one of the principal features of 1924 design is the tendency to adopt four-wheel braking. I think I have made my opinion on this subject fairly clear in previous articles in the pages of The Illustrated London News. I certainly believe that the system will in time become a permanent feature of, at any rate, the better class

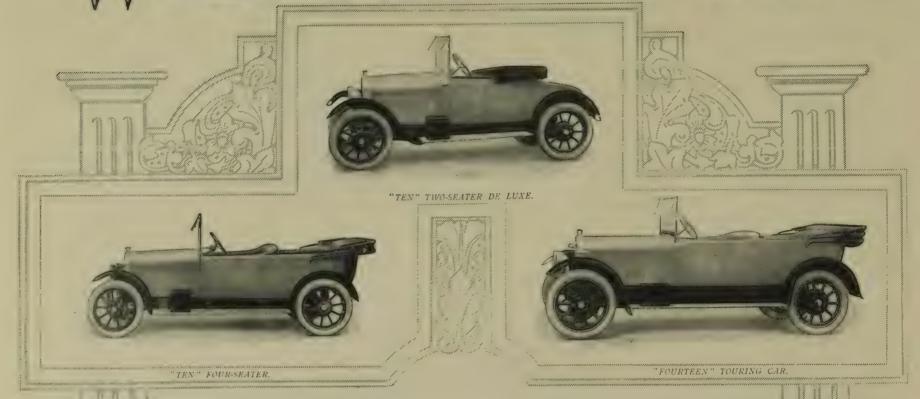
car. But I am not satisfied that it has yet been developed to the point at which it may be accepted by the public without question. I do know that many manufacturers who have been experimenting with four-wheel braking have come up against many



A 19.6-H.P. CROSSLEY SIX-SEATER LANDAULETTE.

large increase in the numbers of cars in use on our roads. There has been a great influx of new motorists, and there is every reason to believe that this is symptomatic of a steady growth of the movement. The motor-car has become so much an every-day, every

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unexpected difficulties, and until I am assured that all these have been overcome, I prefer to regard the adoption of the system with at least an open mind.

Last year I commented on the tendency to increase the size and power of what has hitherto been known as the light car. I find this tendency not only still exists, but is becoming more marked as time progresses. Such firms as Morris, Bean, Standard, to mention only two or three outstanding examples, are all making chassis of about 14-h.p. rating additionally to their popular 11.9 models. The coming vogue of the "Fourteen" is exemplified by other firms who hitherto have specialised only in much larger and more powerful The Armstrong-Siddeley firm is a case in point. They have introduced during the year a four-cylinder 14-h.p. car as a complement to their two six-cylinder models. There has again

been much progress made in the

smaller cars of about 8-h.p.

Treasury rating. It is somewhat significant that practically all the new introductions to this class are of the four-cylinder water-cooled type. Aircooling, while it held its own, does not appear to have found any wide extension of favour among British manufacturers, while among the Continentals it seems to have been almost entirely ignored. Yet there can be no question about the efficiency or reliability of the air-cooled car as we know it. I need not enter into any discussion of the pros and cons. It is sufficient to record the facts as I observed them.

Another direction in which virtually no progress has to be recorded is that of the development of the small six-cylinder engine. still think it will come, but, as I find I pointed out a year ago, there seem to be inherent difficulties in the designing of motors of this kind which are not easy to overcome. I know that several firms have experimented quite largely with the type, but so far they have not been able to evolve a small six-cylinder engine with which they are satisfied enough to appeal to the public. Of course, apart from any question of design, there is always the price element to be taken into account, and the small "Six" is undoubtedly an expensive motor to manufacture. It may thus be that the manufacturing side of the industry is not completely satisfied as to the strength of the demand existing for the type, and is consequently holding its hand in the meantime.

There is not a great deal to record in other directions. Design generally has become conventionalisedwhich is quite another thing from standardised-and I do not think we ought really to look for much in the way of change until some new invention like the Constantinesco gear, to which I have already referred, is perfected, to create a revolution. Until that comes, we shall still have to content ourselves with discussing such apparently well-worn subjects as three speeds versus four. In this connection I find the tendency is all towards adding the fourth speed, which I consider a distinct advance. Indeed, when we are discussing the modern high-speed, high-efficiency engine, which depends for everything on revolutions, what seems to emerge is that we want as many speeds in the gear-box as is practically possible. own, and I cannot see that coil and battery have made any measurable progress towards supplanting it. Indeed, I am not so certain that the tendency is not all the other way.



A NEW SUNBEAM MODEL: A 20-60-H.P. SIX-CYLINDER SALOON. WITH FOUR-WHEEL BRAKES

Just a word now on the question of coachwork. I am firmly convinced that what we now know as the open touring car is becoming a back number. That, I think, is sufficiently evidenced by the great attention that is being paid to all-weather equipment for the purpose of converting a vehicle which starts as an open car into a closed one. Really, when

THE PROTECTIVE VALUE OF TRIPLEX CLASS: A WIND-SCREEN CRACKED BUT NOT SPLINTERED BY PHEASANTS FLYING INTO IT.

Three pheasants flew into the wind-screen while the car was going at 30 miles an hour, and two of them were killed. If Triplex glass had not been used, the screen would have been shattered, with great danger to the occupants from glass splinters and risk of disaster through the driver being incapacitated.

saloon, or something very like it. Even the "allweather" is a compromise, and how seldom do we see a car of this type with the hood down? To my mind, the greatest real advance that has been made of recent

years is the Weymann type of saloon body. It is light beyond the dreams of the conventional coach-builder. It costs no more than half that of the ordinary saloon, and it is absolutely proof against rattle and noise. To my way of thinking, it is really humorous to reflect that for years coach-builders have been spending time, money, and ingenuity in attempting to eliminate objectionable rattle, while it has now been left to a clever and unconventional designer to evolve a body like the Weymann.

However, all these matters will probably be discovered for himself by the visitor to the Show, and we will now proceed to consider some of the leading exhibits which are to be seen at Olympia.

SOME OF THE EXHIBITS.

Lanchester Motor Co., Ltd. (Stand No. 106).

Very close to the New Hall is the stand of the Lanchester Motor Co., Ltd. Lanchester exhibits are always of the highest class, and this year is in every way no exception.

Pride of place is given to a 40-h.p. six-cylinder Lanchester chassis on which is mounted a superb enclosed drive limousine. The interior is very tastefully upholstered in genuine morocco leather of a delicate lavender-grey shade. Seating accommoda-

tion is for seven-five inside and two on the front seat; two ingenious folding occasional seats are fitted. A useful locker of neat design is situated between the two folding seats, and on the near side there is a small folding table of linkwork construction, similar to that of the seats. Two corner electric lights supply the light for the linterior, and arm-rests, silk curtains, and a sheepskin mat are some of the refinements which go to make a luxurious car. The general lines of the body are most artistic and pleasing, and the finish is all that could be desired.

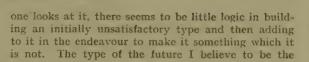
Another exhibit, and one that is of vast interest, particularly to technically inclined visitors, is the 40-h.p. six-cylinder Lanchester chassis. The simplicity of design and exceedingly fine workmanship is at once ap-The epicyclic change-speed gear parent, The epicyclic change-speed gear never fails to arouse great admiration, and

the beautiful finish of every part in no way falls short of what one would expect in a Lanchester production. It is undoubtedly one of the finest examples of auto-

mobile engineering to be seen in Olympia. The third exhibit is one of very considerable interest. It has been well known for some time that the Lanchester Motor Co. were engaged on the production of an entirely new and smaller-powered model, and visitors to Olympia will have an opportunity of inspecting one of these—the 21-h.p. sixcylinder car. A four-seat touring car is exhibited, painted ivory white and upholstered in rich red leather. The front seats are of the bucket type, and are adjustable. The rear seat is of ample width to accommodate two comfortably, the back squab being on a hinged frame, behind which is a locker for storing



THE NEW BEATONSON OPEN TOURING ALL-WEATHER BODY, WITH HOOD UP AND WINDOWS DOWN: BUILT ON A MORRIS-COWLEY CHASSIS.





A 15-20-H.P. FIAT, FITTED WITH A FIVE-SEATER SALOON BY HALL

the side curtains. The engine rating is 21 h.p., with six cylinders, overhead valves, and cam-shaft. There is a four-speed gear-box and brakes on all four wheels, the Lanchester patent front-wheel brakes being of

must be left. In the case of ignition we seem to stand exactly where we did a year ago. The magneto still holds its

Four seems to be the practical limit, and at that it



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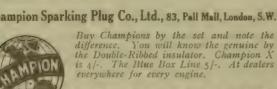
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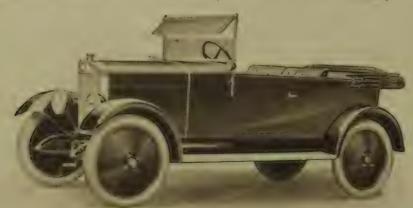
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232.—The W. C. Gaunt Co.

" 235.-Page & Hunt, Ltd.

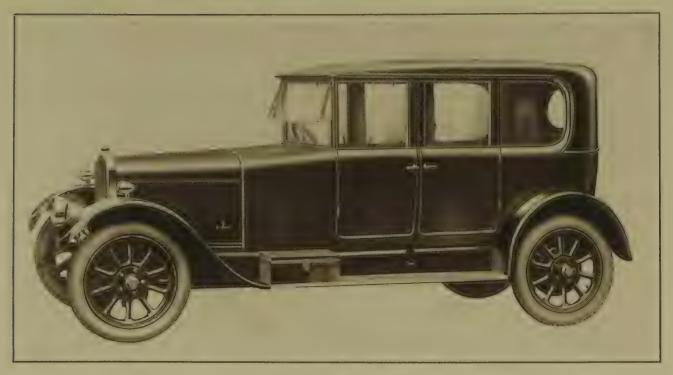
Concessionnaires:

THE W. C. GAUNT COMPANY. 198, PICCADILLY, W.1.

LEONARD WILLIAMS,

General Manager.





A 12-30-H.P. TALBOT SALOON.

novel design. This new car is designed in complete uniformity with the "Forty," and there is ample evidence of the same high quality of material and standard of workmanship being maintained; from front to rear it is a typical Lanchester production, and one that will undoubtedly add greatly to the already enviable Lanchester reputation.

So satisfactory has the Six-Napier cylinder Napier-the one type of (Stand No. 192). Napier motor carriage now manufactured-proved in the hands of its many users, that for the 1923-24 season the whole energy of the carproducing works will be concentrated upon this vehicle, which, apart from innovations in minor detail, will remain the same as in the 1922-23 Napier. Designed on the unique experience gained in the construction of the famous Napier aero engines, which are built in the same factory, the six-cylinder Napier, by reason of its many new features, has proved that it gives a better road performance than almost any

other car in the world-no matter

what its power, cost, or reputation.

The chassis is manufactured in two different lengths, the 12-ft. wheel-base, allowing 10 ft. 5 in. for coachwork, and the 11 ft. 5 in. wheel-base, giving a body space of 9 ft. 10 in.

The engine of the six-cylinder Napier is a wonderful example of the art of engineering.

The cylinders and crank-cases are of aluminium monobloc construction, and the method of operation of the overhead valves makes the engine particularly smooth-running, silent, and efficient. Faultless design and workmanship, resulting in a perfectly balanced crankshaft, give an absolutely vibrationless engine at all speeds.

Comfort is a point which has received particular consideration, the anti-rolling device being another of the very valuable and exclusive features of the Napier. It is a very simple but efficient device, which, in conjunction with the cantilever springing to the rear wheels, effectively counteracts the ten-

dency of a car to swing or sway when rounding bends or sharp turns. The brakes are particularly powerful and smooth in operation, enabling one to pull up the car quickly and silently on either with the minimum of effort. The Napier exhibit consists of three cars—the coachwork in each case being by the Cunard Motor and Carriage Co., Ltd. All three are shown on the 12-ft. wheel-base chassis. The coachwork, although luxurious and in keeping with the chassis to which it is fitted, is not on extravagant lines, as these bodies are built for utility rather than show purposes. Although simply designed, special attention has been paid to comfort in their construction.

The exhibit consists of an open touring car, enclosed limousine, and three-quarter landaulette, so that visitors to the Napier stand will have an opportunity of seeing three entirely different types of carriages, one of which would meet their requirements. The enclosed limousine has a seating accommodation for six, the bodyspace allowed on this "Twelve" Napier chassis enabling a particularly roomy body to be supplied, so that each passenger has ample room. The body is designed to seat two on the main rear seat, two on large additional face-forward seats which are fitted with arms, and two on the front seat.

The idea behind the construction of this body is to give complete protection in all weathers, excellent view, and absolute comfort, whether for town or touring purposes. As with all types of Napier cars, dome-shaped wings of special design are fitted, preventing rattling, and giving the best finish and appearance.

The second exhibit is a three-quarter landaulette, built to accommodate six—two on the main rear seat.

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AN 8.3 RENAULT COUPÉ, WITH SPECIAL ENGLISH BODY.

two on extra large folding seats with arm-rests, and two on the front seat. This body is particularly roomy, the space of 10 ft. 5 in. allowed for the body giving ample leg-room for the passengers on the main seat, even when the extra seats are in position. This, as a matter of fact, is quite a feature with Napier cars, as the body-space available is longer than with most cars of a much greater wheel-base. The third car on view is fitted with an open touring body in which six can be seated very comfortably, the main seat being exceptionally wide; whilst the extra seats, fitted with arms, are as wide and comfortable as the main seat in the average car. This car has a sloping front wind-screen with side screen, which greatly adds to the comfort of the occupants. Both halves of the screen are arranged to hinge, and the top half is divided vertically, adding to the convenience of the driver.

A feature in all these cars is the way in which the ventilators have been arranged, these being fitted in the bottom of the dashboard, so that they do not detract from the graceful lines of the car, yet at the same time are efficient in operation.

Lodge Plugs, Ltd. (Stand No. 439).

are on view at this stand will be some interesting plugs for special purposes. The well-known Lodge priming plug, so useful to facilitate starting in cold weather, has been improved in several details, and for engines which are hard to start from cold this plug is a great boon. Another interesting plug is a new miniature one call very small dimensions for use on engines,

and in positions where it is impossible or difficult to use an ordinary-size plug. This plug is known as Model CE. An interesting feature of the exhibit is a very complete range of special racing types of Lodge plugs, which have been used with such success in the past season by prominent racing men at Brooklands and at provincial events. Apart from the actual exhibits, motorists are specially invited to call and discuss any difficulties they have experienced personally in connection with ignition, and the technical staff of the firm are in attendance especially to give help in this direction.

Swift

There is not much to

record in the way of (Stand No. III). mechanical change in this year's Swift models. A detail improvement noticed in the 10-h.p. chassis is that the rear fabric joint of the propeller-shaft has been eliminated and an enclosed joint substituted, thus providing for sliding movements. This I consider to be a noteworthy im-provement. I quite realise the advantage of cheapness and silence resulting from the use of fabric joints, but I have a dislike to their employment for final transmission purposes. The difficulty of keeping propeller-shaft in alignment when fabric joints are employed at either end is inherent, and except in one or two cases it does not appear to have been satisfactorily overcome. Further than this improvement I see no general or detailed change in either of the Swifts. As a matter of fact, both the "Ten" and the "Twelve" are cars of which I have the highest opinion, and I cannot see that any change is desirable or necessary. They are both good, honest, sturdy chassis which the most fastidious need not fear to own. The exhibit consists of five cars three of 10-h.p. and two of 12-h.p. These are a two-seater, a "Chummy" model, and a three-quarter coupé. The 12-h.p. is shown as a two-threeseater and as a four-seater touring car.



A CONNAUGHT "CROWBOROUGH" SALOON-LANDAULETTE, WITH PARTITION, MOUNTED ON A 30-H.P. DAIMLER CHASSIS.

This car is shown by the Connaught Motor and Carriage Co., Ltd., on Stand No. 173 at Olympia.



THE CAR WHICH BROKE ALL R.A.C. CERTIFIED TRIAL CAR MILEAGE RECORDS.

25.000 MILES UNDER R.A.C. OBSERVATION.

Stand No.

112

Three Superb Models

HE14h.p. (R.A.C.Rating 15.6) Crossley is a high-grade car sold at a price only made possible by the most modern methods of manufacture and the determination to offer the public the best motor car value in the world.

Easily exceeds 50 miles per hour and climbs any ordinary hill on top. The engine is wonderfully flexible and responsive, the whole car perfectly finished in every detail.

14 h.p. (RAJ.C.) From £395

AMOUS throughout the motoring world as a car of extraordinary refinement and performance, the 19.6 h.p. Crossley holds a unique reputation for sweetness of running and complete reliability. Its distinguished appearance and perfect finish make their own appeal, and the fact that there is not a single owner who is not more than satisfied is proof of its exemplary conduct

19.6 h.p. from £750

in the hands of owners.

is sold with a guaranteed speed of 75 miles per hour. Four wheel brakes are fitted to this model as an extra. This car is ideal for fast touring; it is perfectly docile to handle and control and has powers of acceleration which must be experienced to be believed. It is a unique car giving an extraordinary road performance, with a perfect smoothness which is remarkable.

20/70 h.p. From £875
Four Wheel Brakes can be fitted
at an extra cost of £35.

CROSSLEY MOTORS LTD.
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Humber

Quality Cars at Olympia.

In extending a cordial invitation to you to inspect the Humber Exhibit at Olympia, Humber Limited desire to emphasise the fact that, although the prices of all models have been substantially reduced, nothing in the way of engineering efficiency, motoring comfort or refinement of detail has been sacrificed. On the contrary, the models shown on Stand 148 afford convincing proof that the high standard associated in the past with the name of Humber has been more than maintained, and that the quality of workmanship and motoring equipment displayed are such as one would expect to find only in higher-priced vehicles:

HUMBER LIMITED, COVENTRY.

CITY SHOWROOMS—32, Holborn Viaduct, E.C.1.
West End Showrooms and Export Branch Office:
Humber House, 94, New Bond Street, W.1.



Models for 1924 at Olympia/

NOV. 2-10.

	1501 50 T. S.		
£695	15.9 h.p. 5-Seater Tourer with Auster rear screen · · · · · · ·		
£915	15.9 h.p. Saloon-Landaulette · · ·		
£595	11.4 h.p Three-Door Saloon		
£475	11.4 h.p. 4-Seater Open Tourer with Auster rear screen		
£250	8 h.p. Light Car with 2-Seater body fitted with collapsible dickey seat complete		



Armstrong-Siddeley (Stand No. 178).

No little interest centres on this exhibit, if only because two of the five Armstrong-Siddeley cars to be shown have been built to the order of royalty - one, an 18-h.p. model, for

the Duchess of York, and the other, a 30-h.p., for

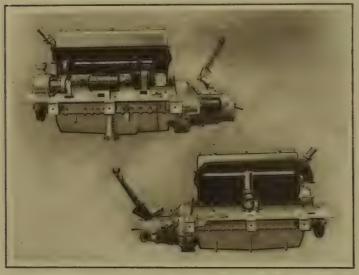
but £385. The price of the standard 14-h.p. model, which cannot be exhibited owing to space limitations, is £360. Nor can a chassis be shown for lack of space, but it may be of interest to recall that the mechanical features include overhead valves, four cylinders with a bore and stroke of 3 in. by 4 in, detach-

A 13.9-H.P. MORRIS-OXFORD TWO-SEATER.

the Crown Prince of Roumania—both with enclosed

The constructional features of these six-cylinder Armstrong-Siddeley models have proved so successful under all conditions of use—as witness the results of their R.A.C. trials, extending over 25,000 miles in all-that no alterations worthy of special mention have been found necessary. It is to be noted however, that the 30-h.p. chassis can now be fitted with front-wheel brakes at an extra cost of £35, and that the equipment of the standard all-weather cars has been amplified: luggage grids and rear screens, for instance, are now included in the standard specification.

Besides the 30-h.p. car already mentioned, another



THE ENGINE OF A NEW 20-H.P. SUNBEAM MODEL

example of this type is exhibited, with a Burlington enclosed landaulette body, to carry seven adults-two at the front, three on the main seat, and two on auxiliary seats which can be folded up when not This is an extremely attractive vehicle for general use, being equally suitable for work as a luxurious town carriage as for country service, touring, etc. The complete car, according with the standard specification, is £1250, with the option of front brakes at £35 extra.

A second example of the 18-h.p. model is shown with an open touring body finished in purple lake and trimmed with antique leather to match. The roominess of this body is a point to be observed, and also the width of the doors, of which the location of the gear and brake levers allows four to be provided. With its folding hood and transparent side-panels that open with the doors, this car is typical of the high standard of comfort and protection afforded by the Armstrong-Siddeley all-weather body-work.

The fifth car will assuredly and deservedly attract an unusual amount of attention, for it is one of the new four-cylinder 14-h.p. models introduced during the past summer as the "Four-fourteen." It is shown with a four-five-seated open touring body, de-luxe type, this designation inferring that it has several features of equipment that are additional to those on the standard car type. Besides spare wheel and tyre, and five lamps, this 14-h.p. car has a speedometer, clock, electric and bulb horns, number plates, four-panel rear screen, 765-mm. by 105-mm. cord tyres, screen wiper, dash lamp, and staples with four straps for carrying luggage on the stepboards. Painted in dark grey and trimmed with dark-green leather, its equipment and high-grade finish render it remarkable value-for the price is

to ignition, electric lighting and starting, singleplate clutch, three speeds with central control spiral - bevel final drive, cantilever springs, a wheel - base of 9 ft. 3 in. and a 54 in. track. These last dimensions enable an exceptionally roomy four - door body to be fitted as standard.

able cylinder head, magne-

Standard Motor Co., Ltd. (Stand No. 181).

So far as the space permits, a representative selection of the renowned Standard light cars is exhibited. Both the 11-h.v. and 14-h.p. models are shown, with examples of the many

optional types of body-work; these make evident the remarkable value which is afforded in the 1924 Standard cars, especially in view of the high quality of their

workmanship, materials, and finish. The smaller chassis is supplied with either a roomy and comfortable twoseated body-which has an equally spacious and well upholstered double dickey seat-or a four-seated open body with

ample leg-room and width for four adults, even if the latter are above the average in height or weight.

Like the 14-h.p. touring models, the smaller ones have the latest rendering of the Standard hood and patent all - weather sidepanels that open with the doors. From these turnbuttons, snap-fasteners, and valances, usually provided in an attempt to exclude

draughts, have been entirely eliminated: and the side panelling closes against rigid parts as firmly and intimately as the glass windows of a coupé.

On the four-seaters, the rear panels can be utilised to form a V-fronted screen for the protection of the passengers in the rear seat when the hood is lowered, or they can remain in their usual position along the sides of the car to ward off side winds; on both two-seaters and

four-seaters the front panels can also be used with the hood erected or folded down.

Striking developments have been evolved in the design of the 14-h.p. four-seated body-work. Instead of the folding seats previously fitted at the front. a single full-

width seat is provided, thickly upholstered and sprung, and the rear seat is wide enough for three adults abreast. The bonnet and scuttle have been lengthened, bringing the latter nearer to the front seats. All open models now have sloping front screens with the upper panel adjustable, while the hood is of a new black

material which is not liable to crack, but remains permanently waterproof.

The Standard saloon car should be closely examined.

for it represents an important advance in coachwork of this nature. Two types are available, one a four-door body seating five adults, the price of which (£525) is remarkably low considering its luxurious appointments and high quality finish. The second, to be known as the "Kensington" pattern, is a threedoor saloon seating four-five persons.

Additional variations in the smaller chassis are larger brakes, a stiffer frame, and steel-spoked wheels in place of disc. Other features of the specification are electric lighting and starting, with five lamps, overhead valves, magneto ignition, plate clutch, three speeds and reverse with right-hand control, worm drive, and 710-mm. by 90-mm. cord tyres.

Co., Ltd. (Stand No. 286).

British Petroleum The British Petroleum Co., Ltd., who, as is well known, are the Distributing Organisation for the Anglo-Persian Oil Co., Ltd., have

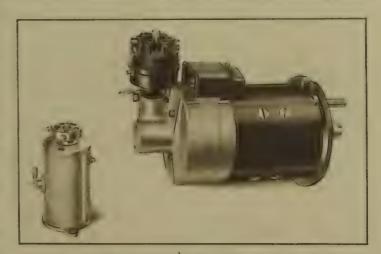
secured an excellent stand in the passage leading from the gallery of the main hall to that of the new exten-Petrol and oils for all power purposes are represented in the exhibit, the chief of these being, of course, "B.P." Spirit. "B.P." Motor Spirit is refined in this country, and an interesting feature of the exhibit will be a series of photographs of the huge refinery at Llandarcy, in South Wales, where it is produced.

The firm also show a selection of their other products, such as "T.V.O.," a tractor vaporising oil; "P.V.O." for stationary engines; heavy and lightfuel oil for Diesel and Demi-Diesel engines; "White May" and "Royal Standard" lamp oils, etc.

C. A. Vandervell and Co., Ltd. (Stand No. 442).

Messrs. C. A. Vandervell and Co., Ltd., exhibit the current range of their automobile electrical productions, embracing 1924 models

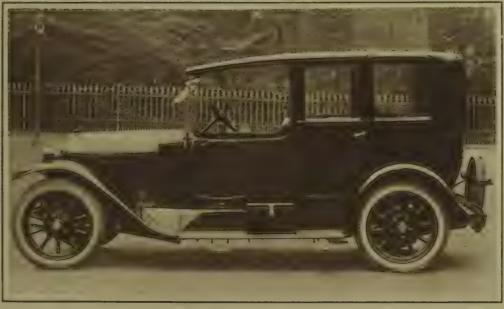
of lighting, starting, and coil-ignition systems. Such are now available with both separate and combined machines. New and advanced designs, showing varied



COMBINED GENERATOR AND STARTING MOTOR MACHINE, WITH DISTRIBUTOR AND IGNITION-COIL.

applications to starters and dynamos, are shown, as also new flush-fitting switchboard designs embracing lighting, dimming, starting, and ignition controls with lock switches, road lamps with concealed wiring, pedestal and flange fixings, combined head and side lamps, and wing fitting driving lights. The lamp ranges include black celluloid finish, as also the C.A.V prismatic ditfuser glasses.

Accessories include dash, interior, instrument, and inspection lamps. Full ranges of the C.A.V. batteries incorporating the patent threaded rubber plate insulators with all current containers, terminal fittings and replacement assemblies, including sections of detail construction. Lamp bulbs, sparking-plugs, coilignition units, fitting materials, and transmission gear are also shown. Two new designs of spotlights, or



A 14-H.P. ITALA LANDAULETTE.

miniature dashboard searchlights, are exhibited. The running set for demonstration shows a combined dynamo lighting and ignition installation in operation.



THE SENSATION OF THE



SHOW VISITORS MOTOR

Call at any of the Stands of the following Exhibitors: CROSSLEY, DARRACQ, ROVER, TALBOT, CHALMER & HOYER, ELKINGTON CARRIAGE CO., Ltd.,

Weymann Silent Body

The Weymann Silent Motor Body is the last word in Motoring comfort. It is the first Body to be constructed which meets every requirement of the Motorist. It provides for any type of chassis a closed Body of superb luxury—absolutely silent, warm in winter, cool in summer, and completely draught proof. By the Weymann method, designers can produce bodies of any shape or outline to suit the Public taste and fancy.

TWELVE WEYMANN POINTS

- 1. The Weymann Body is absolutely silent.
 2. It is inexpensive to fit and maintain.
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- running.
 4. It demands the minimum of attention.
 5. It is immensely more durable than any body hitherto made.
 6. It gives perfect comfort under all weather conditions.
- 7. It attains the pinnacle of motoring luxury.
 8. Unaffected by the worst road surfaces, or highest speed strains, or both.
 9. Drumming and reverberation is not reduced—it is absent.
 10. It is definitely proof against squeaks rattles and draughts.
 11. From the Owner-Driver's point of view it robs car-washing of its terrors.
 12. It can be repaired very rapidly if damaged.

WEYMANN'S MOTOR BODY LTD., CHANDOS ROAD, VICTORIA ROAD, WILLESDEN JUNCTION, LONDON N.W.10



Think of the electrical equipment of your car

before you make your choice for 1924. Reflect upon the importance of this item of equipment—perhaps the most important of all. Then seek information on the wonderful M.C.L. System, the biggest advance in car electrical equipment since 1910, eliminating for ever the causes of failure or trouble in the previous best systems. Here are a few

M.C.L. advantages.

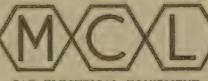
It is the only system that looks after your batteries properly under all conditions

It is the only system where the whole power of your batteries is used to useful purpose.

It is the only system without starter switch, operating the starter-motor by Bowden wire.

It is the only system with ignition lighting and starting guarded by Yale-type lock incorporated in the switchboard.

There are a host of other gains—may we tell you of them? Write us to-day.



CAR ELECTRICAL EQUIPMENT

MOTOR SHOW Messrs. Butler's Ltd. Midland Counties. STAND No. 393

CAR LIGHTING COMPANY, LTD.

The M.C.L. Dynamo (for flange mounting.)

Built in sizes suitable for every type of car, with or without provision for igni-tion. By a totally new design and layout, the maximum current and sparkles commutation is obtained at all speeds.

Works: ANCHOR & HOPE LANE. CHARLTON, LONDON, S.E.7 Registered Offices:

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Great Victory for the 15.9 h.p.

First in its class in the Gaillon Hill Climb (7/10/23).

LOAD: Four passengers with luggage SPEED: Over 50 m.p.h.

This event was the first in which the Hotchkiss had competed for

OVER 20 YEARS.

To win in its first attempt for nearly a quarter of a century, is one of the most remarkable achievements in the annals of motoring.

See the 15.9 h.p. HOTCHKISS The Perfect Car On STAND No. 215

1924 chassis with four wheel Brakes. 15'9 h.p. - - £495 18'22 h.p. - - £725

Sole Concessionaires:

London & Parisian Motor Co., Ld.

87, Davies Street, London, W.2.

Telegrams? Telephone:
"Corelio, London." Mayfair 4224 & 4225. Works: Newcastle Place, Edgware Road, W.

Vacuum Oil

One of the most vital considera-(Stand No. 373). tions in motoring is the proper lubrication, not only of the motor itself, but of the whole of the mechanism of the car.

Every motorist knows how essential it is to use the proper grade of oil in his but it is not so generally understood that there is a most suitable type of lubrication for gear-box, back axle, and other parts of the automobile entity. A visit to the Vacuum Oil Company's stand is more than a little interesting. There the motorist can consult a recommendations chart which will tell him exactly what grade of lubricant has been found most suitable for use for his own car, provided he owns a model which does not date back farther than 1919—though even if it does he can still get the right advice. A very interesting exhibit is an electrically operated machine showing specially prepared diagrams of motor-lubrication systems. Every visitor to the stand should obtain a copy of "Correct Lubrica-

tion," a highly instructive booklet which will be found both useful and interesting.

The finest American car which Packard has any vogue at all in this (Stand No. 5). country is the Packard, which

is exhibited here. Immediately following the Armistice, the Packard twelvecylinder, known as the "Twin Six," was introduced, and created a more than favourable impression among those whose requirements were for a very high-class powerful car embodying every detail which makes for luxury and convenience. This was supplemented later by the Packard "Single Six," a smaller car with sixcylinder engine, which also became very popular as a high-class motor vehicle. This has now been followed by a "Straight Eight." I have already previously referred to this car in these pages, and will not trouble the reader further at the moment. This I would say, that no visitor to the Show who admires the highest expressions of motor-car design allied to care and finish in production should fail to see this outstanding example. In addition to the cars which are shown by the concessionaires, Messrs. The W. C. Gaunt Company, Packards are exhibiting on the stands of several of the best coach - building firms.

Messrs. Minerva Minerva Motors are exhibiting four models, (Stand No. 107). these being the 15-h.p. and 20-h.p. four-cylinder, and the 20-h.p. and 30-h.p. six-cylinder cars. All these are, of course, engined with motors of the Knight sleeve-valve type, which has been very

highly developed by the Minerva Company. The smaller car is shown as a chassis and also as a saloon, with a handsome body seating two in front and three in the rear. The 20-h.p. six-cylinder is exhibited in



A 9-21-H.P. ALL-WEATHER HAMPTON JUNIOR. This model is fitted with two doors, and is not of the so-called "chummy" type, but has ample room in the rear seat for two passengers.

chassis form; while the "Thirty" is shown both as a chassis and fitted with standard enclosed landaulette body, with seating capacity for six, including the

driver. The four-cylinder "Twenty" does not figure on the stand. The Minerva car is, of course, a



A 10.5-H.P. CLULEY FOUR-SEATER ALL-WEATHER MODEL, PRICED AT £270.

Belgian production, and I believe it is correct to say that it is quite the best car which comes to us from that country. It has a very high reputation here as a car of merit and thoroughly sound construction.

The famous firm of Renault have Renault quite an ambitious programme (Stand No. 219). for 1924. They are listing no fewer than five separate models. There are the 8.3-h.p.,

the 13.9 - h.p., and the 17.9 - h.p. chassis, all with four-cylinder engines. Then there are the 26.9-h.p. and the 45-h.p. types, both with six - cylinder motors. The little "Eight-point-three" strikes one as being a car which, especially with the name of Renault behind it, ought rapidly to become one of the most popular of its class. The "Thirteenpoint-nine," the chassis price of which is £370, should also prove a very popular model, more particularly because of its thoroughly up-to-date design; including internal expanding brakes on all four wheels. The "Seventeen-point-nine" is really a larger edition of the last-named, save that it has a four-speed gear-box and worm drive, instead of the three-speed gear-box and bevel drive of the smaller model. The two six-cylinder chassis look to be very attractive cars.

general design they adhere closely to the lines of the "Seventeen-point-nine," but of course on a larger scale. These also have four-wheel brakes, but they are operated by the Servo system instead of direct, as in the smaller car. One notable point is that the

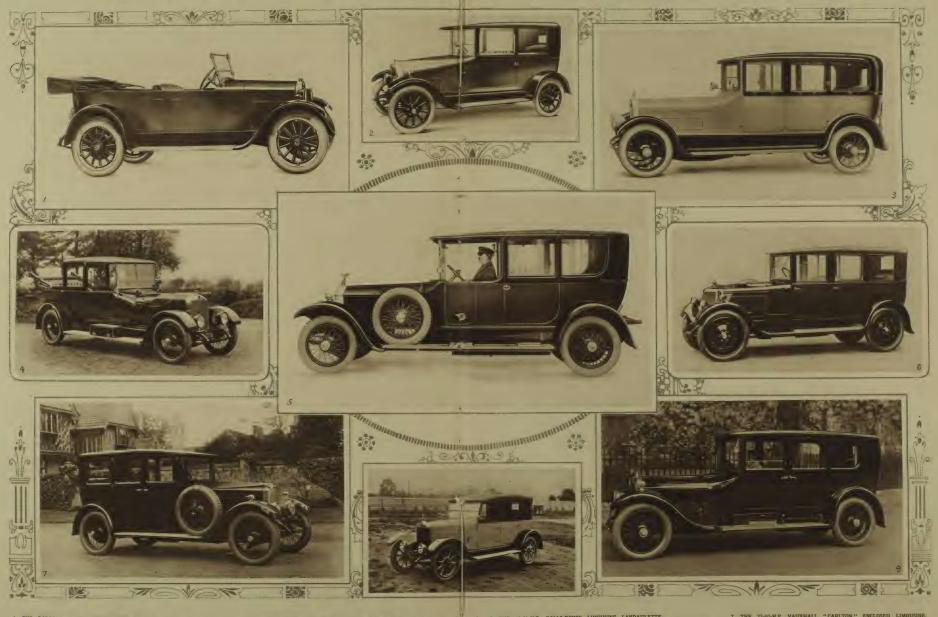
house of Renault still remains faithful to the thermo-syphon system of cooling, even the "Forty - five" being without a water-circulating pump. I should say that the Renault exhibit will be one of the centres of attraction during Show week.

The principal in-Bean terest of the Bean (Stand No. 99). exhibit will undoubtedly centre on the new "Fourteen," which was announced a month ago. I have already dealt with the salient characteristics of this new car in a previous issue of The Illustrated London News, and there is thus no need for me to say more now than that this is really one of the cars of its class which ought to be inspected by all who intend to make their choice from among this class. The "Eleven-point-nine" is exhibited in several types. Notably the coupé is a car which strikes me as being excellent value. In fact, I am not sure but that it represents about the best value among cars of its kind. There are three cars of the 11.9-h.p. class, while the "Fourteen" is ex-

hibited as a four-door saloon and as a chassis. Attention may be directed in particular to the 11.9-h.p. two-seater, with aluminium body finished by a new "curl" polished process which gives a very handsome appearance. Continueh on page 14



THE SEVENTEENTH MOTOR SHOW AT OLYMPIA: SOME OF THE MOST IMPORTANT EXHIBITS.



1. THE DODGE BROTHERS OPEN TOURING CAR.

2. THE 11.4-H.P. ALL-WEATHER HUMBER, AS SEEN IN THE MOTOR SHOW

3. THE WOLSELEY "TWENTY" SALOON LIMOUSINE.

4. THE 40-H.P. SIX-CYLINDER LANCHESTER SEVEN-SEAT THREE-QUART !

5. THE 40-50-H.P. ROLLS-ROYCE LIMOUSINE LANDAULETTE.

6. BUILT FOR THE DUCHESS OF YORK: AN ARMSTRONG - SIDDELEY 18-H.P. ENCLOSED LIMOUSINE.

7. THE 23-60-H.P. VAUXHALL "CARLTON" ENCLOSED LIMOUSINE. 8. THE STANDARD 14-H.P. FOUR-SEATER.

9. A 40-50-H.P. NAPIER ENCLOSED SALOON.

It would be impossible in the Daimler space at my disposal to deal any-(Stand No. 218). thing like fully with the exhibit of the Daimler Company. The reputation of the Daimler stands so high that it would be a work of No better testimonial supererogation to praise it. to the enduring qualities of Daimler productions can be imagined than that conveyed by the fact that H.M. the King has had two Daimlers in constant commission since 1913, and has only now replaced them. As ever, the exhibit is characterised by a keynote of luxury which does not descend to that kind of sumptuousness which verges perilously near to vulgarity in too many cases. The Daimler models are all of the six-cylinder type, and cover a very wide range, from the "Sixteen" to the "Forty-five." Even the smallest type is fully capable of carrying a closed body and carrying it well; while the larger models are built especially with a view to the accommodation of modern coachwork at its best and most luxurious. Such is the variety of Daimler and B.S.A. models that the company is holding quite an ambitious show at their premises at Chapter Street House, Vauxhall Bridge Road, during the currency of the exhibition. A service of Daimler landaulettes between Olympia and Chapter Street House is being run during the

That quite wonderful little car, (Stand No. 140). the 10-15-h.p. Fiat, otherwise known as Model 501, still remains the principal attraction of the exhibit of this famous

whole of Show week, and tickets can be obtained at

either the Daimler or B.S.A. stands by those who

desire to inspect this really interesting private show.

Demonstration runs will be given by appointment,

which appointments may be made either at Olympia

or at Chapter Street House.

Phœnix (Stand No. 100).

The 12-25-h.p. four-speed Phænix, which has been an outstanding success during the past year, is

the main feature of the exhibit.

Apart from the excellence of the chassis, a particular feature of this car is the allweather body with folding glass windows. When these are up the car is for all practical purposes a saloon, yet is con-vertible into open form in a few moments at will. The same applies to the two-seater, the advantages of a fixed head coupé and open car being combined. An additional point of convenience in regard to the two-seater is that the back rest of the driver's seat is adjustable for tilt. The price of the fourseater (which has four doors) is £365, and of the two-seater (with two doors) £355.

The 18-h.p. car will strongly appeal to those wishing for a five-seater car of this power. It has an allweather glass-window body on the same lines as the 12-25-h.p. model, except that in this case the room at

disposal permits of a third rear window, thus giving a six-windowed body. The car comfortably seats five persons, and at the remarkably low price of £495 is bound to attract a great deal of attention.

The success achieved last year has justified Phœnix Motors, Ltd., whose business was established in 1889, in making plans for a much increased output in the 1924 season, which has enabled them to fix the remarkably low prices named above. All cars are fitted with 12-volt C.A.V. lighting and starting, and are completely equipped for the road, there being no need for a penny to be spent on extras.

The 11-h.p. Hillman is a car Hillman which I have always placed (Stand No. ror). among the leaders in its class. While it embodies nothing but conventional practicematerially reduced, the two-seater now being priced at £350, and the four-seater at £358, these prices showing a reduction of nearly £100 as compared with 1923. I should strongly advise those who are contemplating the purchase of a car in the 11-h.p. class to see the Hillman before making a last and definite decision.

mechanically, but in the matter of body-work. The

new all-weather equipment is really excellent. In

fact, I think I like it rather more than any I have

seen up to the moment. Hillman prices have been

It is an axiom that the reliability Dunlop (Stand No. 517). of the car may nowadays be reckoned in direct relation to the quality of the tyres wherewith it is shod. That being so, the Dunlop stand should be the Mecca of every motorist who visits Olympia. Not only because he will there find exhibited every size and type of tyre and wheel, but because of the undoubtedly high standard of quality which Dunlop productions have reached, I have no hesitation in saying, as a result of experience, that there is no better tyre than the Dunlop, irrespective of its origin. I have myself been using Dunlops during the past season, and, although I habitually drive fast and thus throw a maximum strain on my tyres, I have been more than surprised at the durability of my Dunlops. My present set has covered some 8000 miles, and none of the tyres is showing more than slight signs of wear. They certainly seem good for another 10,000 miles, which is good enough to satisfy anybody. Additionally to the tyre and wheel exhibits there are shown all the multitudinous tyre accessories which assist to make motoring easy. Another exhibit which ought to be seen is the new low-pressure tyre.

A very interesting little car

is the Lea-Francis. Ever

since the early days of

what may be called quality

productions. I can remem-

ber when the Lea-Francis

bicycle was regarded as the

very last word in cycle de-

sign and accuracy of con-

struction. One would ex-

pect, therefore, that a car

produced by such a firm would aspire to an equally

high standard, and I think

a visitor to the Show who

inspects the 10-h.p. chassis

will agree that it has been

reached. The exhibit in-

cludes a two-seater painted

in elephant-grey and up-

holstered in blue leather.

This, complete with electric

engine-starter, five lamps, double wind-screen, speedo-

meter, side curtains, and

tools, is priced at £250. A

four-seater model, painted

dark blue, upholstered in blue leather and similarly

equipped, sells for the same

price. A two-seater coupé with fixed head, fitted with

engine - starter and fully equipped, costs £295. There

is also shown a particularly fascinating two-seater coupé

with drop head. This,

Lea and Francis (Stand No. 1).

the bicycle this firm has been associated with

L UMG A WEST

A 12-30-H.P. FOUR-CYLINDER HORSTMAN FOUR-SEATER MODEL, PRICED AT £325.

recent Paris Salon, and I have no doubt that it will be as favourably commented upon at Olympia. One always expects that Fiat will have something worth showing, and they are certainly not disappoint-

that is to say, there are no radical departures from accepted lines-it always strikes one as being rather better both in its design and the manner of its expression than most others in the class. This year it has been improved in several directions not only

painted crimson lake, up-holstered in red antique leather, fitted with enginestarter, and fully equipped with all accessories, including speedometer and clock, is listed at £325. This exhibit is really quite well worthy of inspection by the visitor of refined automobile taste.



A 12-25-H.P. FOUR-SEATER ALL-WEATHER PHŒNIX, PRICED AT £365.

A 15-40-H.P. DARRACQ CHASSIS.

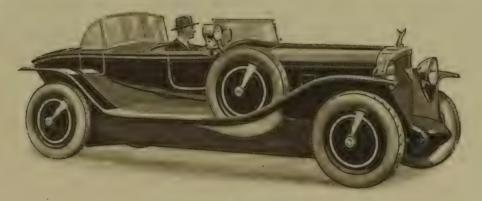
Italian firm. Reduced in price-the chassis now costs £295-it has been improved in one or two details; notably that the three lower gear ratios have been raised somewhat. The equipment has been added to by the addition of clock,

speedometer, and spare tyre; while the finish is now in nickel plate. I have myself been using one of these cars for over two years, so that when I say I consider it to be all round the definitely best car in the small engine class, I may be supposed to have some reason for my opinion. The 15-20-h.p. is still retained, as well as the 20-30-h.p. six-cylinder chassis. These two very satisfactory cars appear to be unaltered since last year. The six-cylinder "Forty" has been considerably altered, notably in connection with the steering, which is now of the two-stage type, a remarkable feature being the steering-column, which enables the entire steeringwheel, together with the ignition control, to drop forward practically level with the instrument-board, so as to facilitate entry and exit. The wheel can be adjusted as to height to three separate positions. This practically new "Forty" created something like a sensation at the

ing us this year.

A Farman GLIDES" "A Car ROLLS

STAND 52 **OLYMPIA**



STAND OLYMPIA

Chassis £1625

Special GRAND SPORTS BODY, fitted to 6-cyl. FARMAN Chassis

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Riley Saloon £495

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E have pleasure in announcing that in addition to the well-known Lanchester 40 h.p. 6-Cylinder Car we are exhibiting a new model—a 21 h.p. 6-Cylinder 4-seat Tourer. This new car is designed in complete uniformity with the "Forty."
The same high quality of material and standard of workmanship is maintained, and many of the bestknown Lanchester mechanical features are embodied. Each car is representative of the highest Catalogues grade in its class. and Specifications will be gladly supplied on request, and we shall be delighted to arrange trial runs of either models.

THE LANCHESTER MOTOR CO., LTD.,

STAND 106 **OLYMPIA**

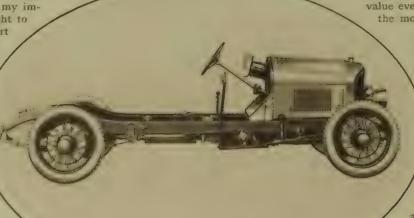


Always interesting, the Crossley Crossley exhibit will excite rather more (Stand No. 112). reason of the wonderful performance of the "Nineteen-point-six " car, which early in the summer completed a reliability record under R.A.C. observation extending over 25,000 miles with only one road stop of 3½ min. duration. The models displayed are the 14-h.p., of which some weeks ago I recorded my impressions of an extended road trial. This ought to be an exceedingly popular model, because, apart from its essential soundness of construction and excellence of finish, it makes a distinct further appeal to the motorist of moderate means by reason of its very low price, the complete four-seater having been reduced to £395. There is a model de luxe which is a new departure, and with larger tyres than standard, rear wind-screen, and various other fittings in excess of the standard equipment,

priced at £430. Then there is the "Nineteen-point-six" to which I have already referred, and which is certainly one of the most popular cars of its class. This is shown both as a touring car and a landaulette. The touring car de luxe of this model sells at £775, while the standard model is priced at £750. The 20-70-h.p. Crossley is without doubt one of the fastest touring cars on the road. It is sold with a guaranteed speed of seventy-five miles an hour, which can be materially exceeded in practice; but it has much more than speed to recommend it. It has wonderful acceleration coupled with extreme docility and an ease of handling which makes driving a pleasure It is fitted with four-wheel brakes, with

Humber (Stand No. 148). cars on their stand. There is the 8-h.p. light car, priced at £250; the "Eleven-point-four," which

Messrs. Humber, Ltd., have, as usual, a very comprehensive and exceedingly interesting range of is shown as a four-seated touring car and as a



A 20-70-H.P. CROSSLEY SPORTS MODEL FITTED WITH FOUR-WHEEL BRAKES

three-door saloon; a "Fifteen-point-nine" five-seated tourer; and a 15.9-h.p. saloon landaulette. Humbers

the upper bearings of which are thus under continua lubrication. The necessity for periodical lubrication to the sliding disc of the clutch has been eliminated by means of a new type of bronze and compressed graphite bearing which prevents sticking.

I have mentioned these changes in detail simply to show that cars are being improved, and that a part of the Humber policy is to give better and better value every year in succession. This is really one of the most interesting exhibits in the Show.

> Wolseley Cars (Stand No. 216).

Year after year Wolseley cars continue to advance in popularity. Every season

shows a marked advance over its predecessor, and the one just closing has been particularly noteworthy in that the increasing demand has eclipsed all previous records—a sure sign that the models listed are what the public want. The reason for their popularity is not far to seek. From the earliest days the Wolseley tradition has been "quality first," and all through the years of motor progress Wolseley cars have been designed and built throughout in the work-shops of one firm, under one supervision, with the single end in view of producing the best. Only under

such circumstances can a car achieve that unity of design and construction, and that sense of individuality so dear to the discriminating motorist—that feeling of "quality" impossible of attainment by the merely "assembled" product. And this stamp of high quality is just as apparent in the lower-priced



A NEW RUSTON - HORNSBY TOURING CAR.

THE AUSTIN "TWENTY" MAYFAIR LANDAULETTE:

which it costs foro. Without four-wheel braking, the price of the car is £875.

Farman (England) One of the latest importations from France is the 40-h.p. six-(Stand No. 52). cylinder Farman. This is a very fine car indeed, and must rank high up among the world's best. Naturally, it is not a cheap production, the chassis selling for the quite respectable price of This brings it into direct competition with the

highest grade British and Continental productions. I have only had experience of a very short road trial of this car, but that. small as it was, impressed me more than favourably. Acceleration is little short of marvellous, and the speed even higher than one would expect from a car of the class. Quite the most impressive feature is the wonderful efficiency of the brakes. Of course, four-wheel brakes are fitted and even on a wet road the car can be pulled up almost within its own length at between thirty and forty miles an hour without the slightest tendency to skid. In design it is unexceptionable, and a chassis to delight the connoisseur of motor

engineering. It is certainly a car that should be seen by every discriminating visitor to the Show, as an example of French construction at its best.

appear to have introduced a great many improvements in detail, not only in so far as their chassis are concerned, but also in their standard coachwork. The "Fifteen-point-nine" has been very much improved; the method of lubrication of the overhead inlet rockers and push-rods has been improved by the abandonment of drip-feed, the oil now being led to a pipe running above the valve rocker platform and fed by pressure to small wells on top of the rocker posts. The rocker shafts are drilled, and the oil flows to the

many detail improvements of an interesting character have been made, most of the models show no drastic alteration. The small Wolseley "Seven," in fact, remains practically unaltered both in its specification and its price, which remains at £199. The Wolseley "Ten" shows an attractive addition to its range in the form of a four-seater of a cheaper

type than the well-known four-seater de luxe. The Wolseley "Fourteen" has hitherto only been

supplied as a four-five-seater open touring car of the "family" type. The

number of models has now been increased by the addition of a very smart and attractive two - seater; a saloon to seat four, fully enclosed; and a single landaulette with seating accommodation for five persons, three insidetwo on the rear seat and one on the folding seat-and two in the front seat. The price of the

four - seater touring car is £475, the twoseater, £495; saloon, £695; and the single landaulette, £695 -prices which are remarkable examples of modern motor - car value. The Wolseley

" Fifteen," in its 1924 form, is the one Wolseley which shows numerous alterations and improvements-



A 15.9-H.P. FOUR-CYLINDER DELAUNAY-BELLEVILLE OPEN TOURING CAR.

rocker bearings through these holes. It then emerges from the bearings through specially designed channels into cups which surround the ends of the push-rods,

it may, in fact, be said to be almost a new model. In this improved design the greatest care has been taken to ensure accessibility of every part which (Continued overleat.

Wolseleys as in the more expensive. It is, therefore, not surprising to find that, although

DODGE BROTHERS ANNOUNCE IMPORTANT IMPROVEMENTS

Dodge Brothers have not simply brought out a complete new line of motor cars. They have done something infinitely wiser and better than that.

They have brought new beauty, new riding ease and new mechanical perfection to the product on which their reputation as builders has been founded.

They have built a better and a more desirable line of motor cars—yet basically and fundamentally the identity of their product remains the same.

The same sturdy engine is under the bonnet; the same dependable chassis, improved in numberless details, underlies the body.

But the rear springs—now underslung—have been materially lengthened. The wheelbase, too, is longer, and the combined result is a notable improvement in riding qualities.

Bodies of all types have been

designed to give improved appearance and greater comfort.

Lower, longer, with deeper seats and more leg room, the lines of these new cars are low-swung and graceful—the interiors are comfortable and roomy.

New head lamps and wings, especially designed by Dodge Brothers to conform with the general lines of the car—a long, straight bonnet and scuttle effect—longer and wider running boards—unusually wide doors—combination stop signal and tail lamp—and instruments attractively grouped on raised panel—are a few of the numerous body innovations common to all types.

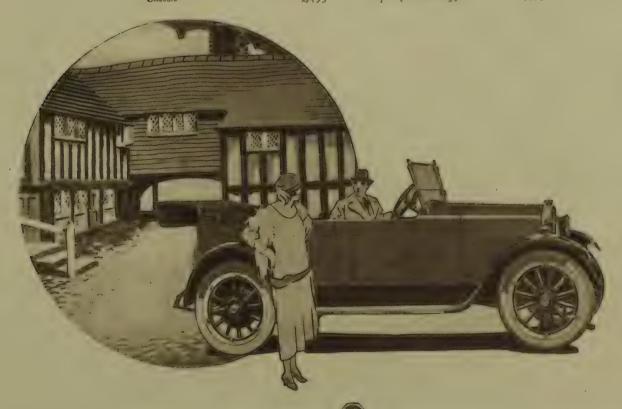
Combining these features with important mechanical improvements too numerous and technical to enumerate here, it is not extravagant to predict an extremely favourable reception by experienced motorists who want big car comfort, high power and dependability at reasonable price.

DODGE BROTHERS (BRITAIN) LTD STAND NO. 230, DLYMPIA

List Prices, Effective November 1st., 1923

Touring Car - - £355 Landaulette - - £495

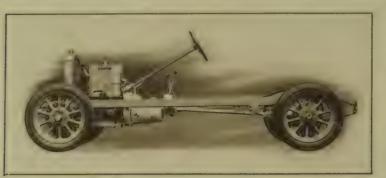
Saloon - - - £495 Coupé (with Dicky) - - £375



Continued.

may require attention. An examination of the car shows that even the smallest component has been considered from this point of view.

The two six-cylinder Wolseleys, the "Twenty" and the 24-30-h.p., have long been favourites with



A NEWCOMER TO THE INDUSTRY: THE 10-15-H.P. WINDSOR CHASSIS.

the discriminating large-car owner, their smooth running and wonderful acceleration marking them as luxury cars of the very highest class. Their power and refinement offer a degree of luxurious road travel impossible to excel, and it is safe to say that no cars of equal quality can be found at anything like their moderate price.

It will thus be seen that the Wolseley range covers practically every possible requirement, and the motorist will be difficult indeed to please who cannot find in the Wolseley list a car to suit his requirements; whilst the prices at which they are offered bring them within the scope of any pocket.

Beatonson (Stand No. 407).

(Stand No. 407).

Ltd., show a variety of their well-known Beatonson specialities. It can confidently be said that Beatonson products have revolutionised equipment for closed and all-weather cars, and their already popular lines are augmented by several very interesting new introductions.

Prominent amongst the comprehensive display is an example of Beatonson all-metal headwork mounted on a section body, and illustrating the rigidity, ease of operation, and general attractiveness of this original form of all-weather equipment. There are also shown special types of Beatonson all-metal headwork for landaulette and cabriolet bodies.

The firm of George Beaton and Sons have, as is well known, for many years specialised in wind-screens, and they at present list over thirty varieties of front and rear wind-screens suitable for every type of car body. A comprehensive selection of these screens is shown.

Amongst other exhibits of general interest is the ingenious Beatonson wind-screen silencer, together with a very wide variety of attractive body fittings in the way of locks, hinges, sliding-seat devices, and other important details in connection with which the name of Beatonson is well known.

Rover (Stand No. 183). Car makes its début at Olympia. It is a car of excellent appearance and of obviously first-class construction. Rated by its manufacturers (and the

Treasury) at 21-h.p., its engine actually develops considerably more than double its rated power.

The principal features of this chassis are: engine, 75-mm. bore by 130-mm. stroke, with side-by-side valves, silent chain-driven cam-shaft, detachable cylinder head, pump water-circulation (with thermostat), lubrication under pressure to all seven crank-shaft bearings and to big ends. A consumption of more than 20 m.p.g. has been averaged by the experimental cars during their very severe and prolonged road testing.

A four-speed gear-box is fitted with right-hand control; it is a separate unit, with double disc clutch running in oil. The back axle is worm - driven, in accordance with usual Rover practice. Suspension is by half-elliptic springs, and the very efficient "D.N." shock - absorbers, which check rebound by an oil damper, are fitted front and rear. Four-wheel brakes, on the Perrot system, are standardised, the wheels being of steel artillery type, shod with 820-mm. by 120-mm. tyres. The

wheel-base of this model is 11 ft. 5 in., the track 4 ft. 8 in., and the ground clearance 7 in. The car, complete with the Weymann saloon body exhibited, weighs only 26 cwt., and, on test, speeds of over 70 m.p.h. have been easily attained.

70 m.p.h. have been easily attained.

The "14-h.p. Rover" sounds, perhaps, less familiar than the "12-h.p. Rover," but it is in reality an old friend under a new title. It has been considered advisable to re-rate it at a power more in accordance with its Treasury rating, which has, of course, always been 13.9-h.p. The principal alterations to this firmly established favourite are the introduction of a four-speed gear-box (although three-speed models are listed at £15 reduction), and the fittings of D.N. shock absorbers to all springs. The four-speed models are priced at £485 for the two-three-seater, and £495 for the four-five-seater. A range of enclosed models is also available.

As regards the 8-h.p. Rover, the most outstanding change is in the price, which now becomes £139 for the two-seater, as well as for the "Chummy" model, and £145 for the new type four-seater, which will seat four adults in comfort, and has a 6-in. longer wheel-base.



THE EFFICACY OF AIR-COOLING: AN 8-H.P. ROVER PUT TO A SEVERE TEST AT BROOKLANDS.

Under R.A.C. observation, the 8-h.p. Rover car seen above was driven round Brooklands track for three hours on end at 40 m.p.h., and then made to cover a lap (2 miles) "all out" on bottom gear. Immediately following this, it climbed the test hill without the slightest difficulty, demonstrating that the air-cooled car is not prone to loss of power after a gruelling run.

The Renault Models at Olympia include 45 H.P. 6-cylinder, 26.9 6-cylinder, 17.9, 13.9, and 8.3. Here are some Prices:



See Renaults at OLYMPIA-STAND 219

HE 45 H.P. 6-Cylinder Renault. Price of Chassis with "Servo" Four - Wheel Brakes, and full equipment.

£1,175

THE 13.9 H.P. Renault Four-Seater. Price, ready for road, with Four Wheel Brakes, Self-Starter, and full equipment.

£445

THE 8.3 Renault Two-Seater with dickey, fitted with Self-Starter and Electric Lighting.

£265

The 8.3 h.p. Renault Three-Seater Saloon

£335

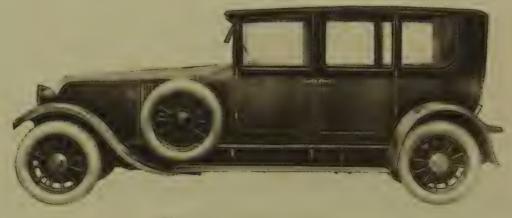
The 8.3 h.p. Renault English Two-Seater Coupé and Dickey

£385

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The 45 H.P. 6-Cylinder Renault.



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is not necessarily found in the highest priced vehicles. Visit the SWIFT stand No. 111 at Olympia and satisfy yourself of the quality and equipment offered in the new SWIFT cars at a moderate cost. SWIFT reputation has been built upon the satisfaction of SWIFT users. Choose a SWIFT and be fully satisfied in 1924.



1924 PRICES

The 10 h.p. 2-Seater, with Dickey or "Chummy" Model £250

The 12 h.p. 2/3 Seater - £435

3 Coupé Cabriolet - £285

4-Seater -

If you cannot visit the Show this year, send us a postcard for Art List of our 1924 cars.

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November 2nd to 10th.

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First inspirations and other intimate driving and touring needs are in abundance.

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A Staff of Practical Motorists deals

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Cold Weather

Motoring Specialities.

GAMAGES "EVERLASTING" MOTOR FOOT WARMER.

No Charcoal. No Hot Water. No Fumes. No Handling. Boils like an Egg. Remains Hot for Hours. Nickel Case.

Also supplied for Carriage, Bed or Muff.



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"EVER - WARM" RADIATOR LAMP

Placed under bonnet ensures easy starting and eliminates all danger from frost—no need to empty your radiator. Absolutely no danger from petrol or fumes. Burns paraffin and lasts 48 hours at one filling.



RADIATOR and BONNET COVERS.

Made of strong "Rexine" Cloth, lined thick felt, thus keeping engine warm. Fitted with roll-up front so that cover need not be removed when running

Radiator Covers 17/6 to 27/-According to make of car

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W. GAMAGE,



THE NEW FOOTMUFFS, Essential for passengers' comfort in cold weather touring. Beautifully made in either Suede or Grain finished leather, lined lambswool and trimmed leather fringe. Exceptional Value. Carriage paid.

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Bedford cord, lined lambs-wool, with high front ... 32/6 Other types from

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THE STADIOSCOPE

is fitted with an optically curved mirror $6\frac{1}{4}$ by 3 in. The reflecting capacity of the optical lens is remarkable in its wide range and absence of distor-tion. Carrying arm is of the well-known Stadium girder design with universal ball adjustment. No. 600 Brass (Stadioscope Clip or No. 601 N.P. ... (Stadioscope Clip or Plate fitting Coupé Attachment as above, 2/6

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MASCOTS

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Fully maintaining Gamages unique Reputation for high-class Livery Making. The Cavendish is made in Dark Blue, Dark Grey or Dark Green Melton, with full cut skirt; warmly lined; belt at back; Black, Plated or Brass But.

Brass But- 75 9

LONDON, E.C.1.

Rolls-Royce (Stand No. 189).

Although one has been accustomed to regard the Rolls-Royce as representing relative perfection in motor-car design and construction, one cannot

avoid the reflection that nothing is really perfect when it emergeshow much detail improvement is still possible! Even Rolls-Royce has been much improved during the twelve months which have elapsed since the last Show. It should be remarked, first of all, that the exhibit at Olympia is confined to three examples of the 40-50-h.p. car. The more recently introduced "Twenty" does not figure at Olympia, though various models are displayed at the show-rooms in Conduit Street.

As to the improvements of which I have spoken, these are of real if of somewhat minor interest. To begin with, the battery ignition is now advanced and retarded by means of a centrifugal governor, which obviates the necessity of continually adjusting the ignition lever

to obtain the best results. A small additional car buretter is now fitted on the induction pipe, which

The carburetter throttle is now exhaust-jacketed, resulting in good distribution being obtained in the minimum possible time. This important modification, added to the thermostatic water-control introduced

last year, enables the car to run regularly and evenly within a few seconds of starting. Minor refinements of interest, both to owners and to drivers, include the provision of a side filler on the petrol-tank (so that luggage on the grid need not be disturbed), a petrol-level indicator, and the fitting of handles to the bonnet. The appearance of the engine has been still further improved in such matters, for instance, as the enamelling of the cylinders.

> Vauxhall Motors (Stand No. 177).

Vauxhalls are still pinning their faith to the three cars — the "Fourteen - forty," the " Twenty-three-sixty," and the "Thirty-ninetyeight" upon which their

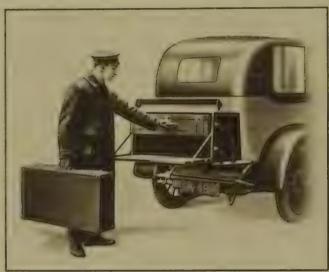
high reputation has been built. It is really difficult to say which of the three is the

interesting. most That, I think, is a good point, because it indicates that the wide range covered by the three models embraces all the needs of practically every class of motorist. The "Fourteenforty" makes its principal appeal to those

who appreciate a moderatepriced car of high quality. The "Twenty-three-sixty is in a higher class, with an appeal to those who want power and speed coupled with an ability to

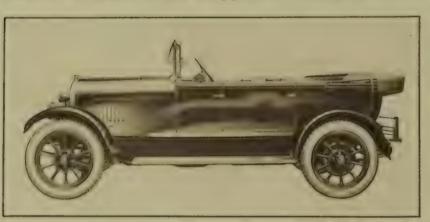
carry a body of ample dimensions, one which can be run at a moderate cost in taxation, upkeep, and running charges. 'The "Thirty-ninety-eight" is, obviously, only for those who are prepared to pay for a car which is the fastest four-cylinder touring car available. This last-named is a most fascinating model. The engine has been vastly improved, and is now of the overhead-valve type, with duralumin connecting-rods and die-cast aluminium piston. It develops no less than 112-h.p., while the power-curve does not begin to drop until a revolution rate of 3600 per minute has been attained. It is interesting to note in this regard that the "Thirty - ninetyeight" Vauxhall is the only car of standardised construction which for some years has been guaranteed by its makers to lap Brooklands at a hundred miles an hour.

The exhibit consists of a two-seater "Fourteenforty" and a four-seater touring car. There is a



THE BROOKS CHESTED MOTOR-TRUNK: AN IDEAL SOLUTION OF THE LUGGAGE PROBLEM.

"Twenty-three-sixty" limousine, and a five-seater touring-car of the same power. The "Thirty-ninety-eight" is shown as a Vauxhall-Velox four-seater sporting car. The visitor to Olympia will find the Vauxhall exhibit full of interest. It is always that, but this year I think it transcends in interest the show made at previous exhibitions, because of the great improvements manifested in all the Vauxhall models, more particularly in the case of the 30-98-h-p. to which I have referred in slight detail.



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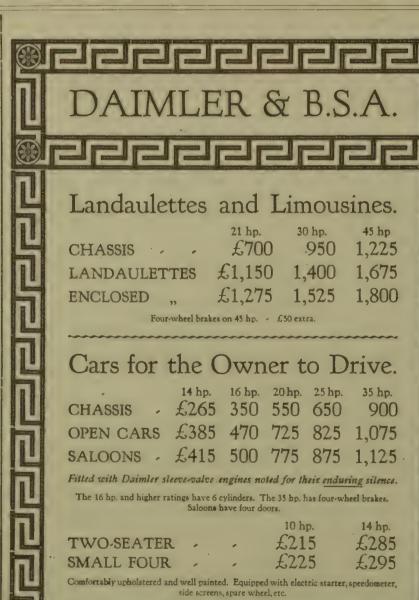
he seat opens with reveleting movement. STAND NO.

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The Ruston Twenty

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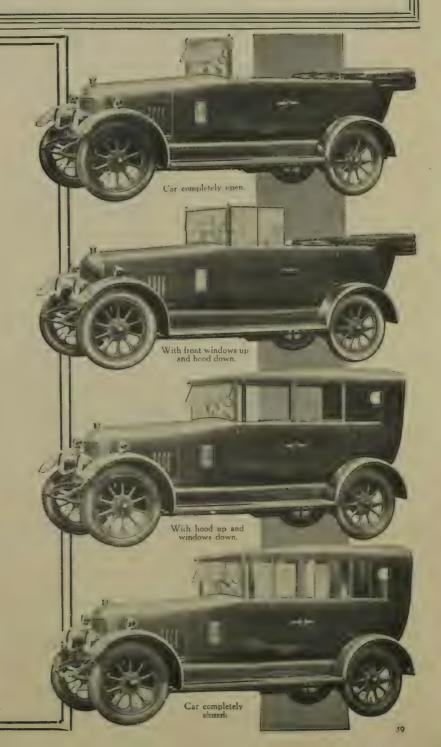
THIS entirely new design enables motorists who prefer the open touring body to enjoy all the comforts and advantages of the All-Weather type at but slight additional cost. And, further, it is now possible to construct a 4-door, 6-light, dual purpose body on the smaller type of chassis such as the 11.9 Bean, 11.9 Morris-Cowley, 11 h.p. Standard, etc., and give equal accommodation to that provided in an open touring body. All windows are controlled by window regulators. We invite you to examine this latest Beatonson production, and become acquainted with its many outstanding advantages.

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body. This is now listed at £295, an actual reduction

The Ruston-Hornsby exhibit in-Ruston Hornsby (Stand No. 227). cludes specimens of two models, the "Sixteen" and the "Twenty."

Stand No. 227). the "Sixteen" and the "Twenty." Both of these have been very much improved in detail during the past year, and I make them out to be exceedingly good cars each in its class. I have tried out the "Twenty" on the road, and found it much to my liking, but the "Sixteen" I have not experienced at first hand. Judged on design, it seems to be quite up to the standard set by its larger sister. The "Twenty" is shown as a five-seater touring car and as a linousine-saloon. The "Sixteen" is exhibited as a two-seater with very taking lines, and as an "all-season" touring car to seat five comfortably.

Overland (Stand No. 153).

Overland and Willys-Knight cars are exhibited. This, of course, does not by any means exhaust the range covered by these popular cars, and I am informed that a sup-

of £40, while a great deal of extra equipment has been added. This is one of the cars of which one can say with truth that there is nothing more to be spent upon it after it is delivered by the makers, for the equipment is so absolutely complete down to the last detail that it is quite difficult to see what could possibly be added. Among

that large class which desires a full-powered car at a very moderate price, the Overland has always exercised a strong appeal, and I imagine that, im-proved as it has been, it will become even more popular than ever. At any rate, it deserves to be.

The Dodge Brothers Dodge Brothers Oodge Brothers (Stand No. 22). car which is exhibited on this stand

bids fair to become one of the most popular of American cars which have a vogue in this country. As I know from road experience, it is what

may be described in all justice as a very able car. It has excellent acceleration, is quite fast on the level, and is a wonderful hill-climber. I found that on such rises as Reigate Hill it was possible to slowdown to about 10 m.p.h. possible to slowdown to about 10 m.p.m. and then to pick up and accelerate to nearly 30 without changing down from top gear. It is a low-priced car, selling complete with touring equipment at the low figure of £355. Probably the most popular of the Dodge Brothers series will be the coupe, which is priced at £375. Both these cars are shown, as well as a saloon, a sedan, and another car fitted with an English landaulette body, the price of which is £495. I certainly recommend an inspection of what is quite a note-

Universally Itala

It seats four allo of petrol.

(Stand No. 65).

Cars, the Itala models, of which there are three, are shown here. The most popular of these is the "Fourteen," which has been considerably improved in detail since last year. I know this model well.

and have tried it out on the road. teristically silent, an exceptional hill-climber, and a wonderfully easy car to drive. In particular, the



A 10'5-H.P. CLULEY TWO-SEATER ALL-WEATHER MODEL.

steering is simply a delight, and one can drive all day and maintain a high average speed without the slightest sense of fatigue. It is essentially a car of refinement, and as such it is not to be classed among the cheap productions. The chassis is priced at £425, and to my way of thinking it is cheap at that, always considering the high reputation of the Itala. A very attractive type is the 14-h.p. taxi landaulette at £675. For those who aspire to something more ambitious, there is the 17-30-h.p. sports model, which has been very successful at Brooklands during the year. I understand that for those whose main desire is the possession of a very fast car, this model can be tuned up to exceed 80 m.p.h. on the road. The Itala stand is one of those which should be placed on the list for inspection of the models thereon dis-

Champion Sparking Plugs, Champion (Stand No. 392). able for every grade and type of motor, are displayed on this stand. The Champion has become a standard plug, and a most satisfactory accessory in use. It is not every motorist who takes the trouble to see that he is using the best type of plug in his motor, and those who are in doubt can do no better than enquire at this stand, where I am confident their requirements



THE 1924 VULCAN FOUR-SEATER TOURING CAR: PRICED AT £345 COMPLETE. The car is fully enclosed, with metal-framed side-curtains and hood. It seats four adults with comfort, climbs hills with ease, and runs 30 miles on a gallon of petrol.

plementary exhibition is being held during Show week at the Willys-Overland-Crossley show-rooms in Great Portland Street. The most attractive model shown is the touring car de-luxe with British-built

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OLYMPIA (NOV. 2-10) STAND 177

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London, E.C.3, 6/6/22.

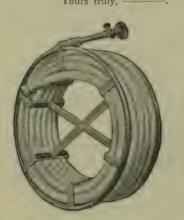
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Yours truly, -

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Thorverton, Devon,

Sept. 30th, 1923.

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N.B.—The above-mentioned 30 x 3½ tyre is an ARM TYRE, and was manufactured by us. The latest price of this ARM tyre is £3 11s.

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THE BELGRADE ROYAL CHRISTENING: THE BABY'S OFFICER ESCORT.

PHOTOGRAPHS BY C.N., CENTRAL PRESS, KEYSTONE VIEW Co., AND SPORT AND GENERAL.



THE BAPTISM OF THE INFANT CROWN PRINCE OF YUGO-SLAVIA: THE BABY CARRIED IN A STATE COACH BY AN ADMIRAL AND A GENERAL; PEASANT GIFTS; ROYAL GRANDPARENTS.

The infant son of King Alexander and Queen Marie of Yugo-Slavia was christened in the Royal Chapel at Belgrade on Sunday, October 21. He received the name of Peter (after his paternal grandfather, the late King Peter), in place of the temporary name of Stephen given him at his birth in accordance with the Serbian tradition that a Christian child must not remain nameless. The royal baby was conveyed to the chapel in a State coach in charge of the senior General

and the senior Admiral of Yugo-Slavia. The Duke and Duchess of York acted as Koom and Koomitsa (sponsors). Among the guests were the King and Queen of Roumania, the parents of the infant Prince's mother. A photograph of the royal party walking to the Chapel appears on a double-page in this number. A picturesque feature of the ceremony was the presence of Serbian peasant women, in national dress, bringing customary gifts of baked meats, bread, and clothes.

THE BELGRADE ROYAL WEDDING: THE DUKE OF YORK AGAIN THE KOOM.

PHOTOGRAPHS BY C.N., AND CENTRAL PRESS.





A PROCESSION OF BALKAN ROYALTY AT THE WEDDING: (LEFT) KING ALEXANDER OF YUGO-SLAVIA (FIRST COUSIN OF THE BRIDEGROOM) WITH THE QUEEN OF ROUMANIA, AND (RIGHT) THE KING OF ROUMANIA WITH THE DOWAGER QUEEN SOPHIE OF GREECE.



THE BRIDE AND BRIDEGROOM: PRINCE PAUL OF SERBIA AND PRINCESS OLGA OF GREECE, WALKING FROM THE CHAPEL TO THE PALACE



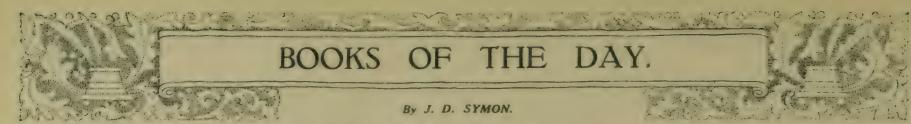
THE KOOM (OR "BEST MAN") OF THE BRIDEGROOM, AT THE WEDDING OF PRINCE PAUL OF SERBIA AND PRINCESS OLGA OF GREECE: THE DUKE OF YORK (RIGHT) WALKING WITH THE CROWN PRINCE OF ROUMANIA AND THE DUCHESS OF YORK.



IN ANOTHER PROCESSION ON THE WEDDING DAY: (FROM LEFT TO RIGHT) THE QUEEN OF GREECE, THE CROWN PRINCESS OF ROUMANIA, AND THE DUCHESS OF YORK.

Belgrade has lately been a scene of royal family festivities. Following the christening of the Crown Prince of Yugo-Slavia on October 21, there took place the next day the wedding of Prince Paul of Serbia to Princess Olga of Greece, also in the Royal Chapel. Prince Paul is the son of Prince Arsène and first cousin of King Alexander. He is an M.A. of Oxford, where he was at the University before the war, and is well known in England as a keen sportsman. His bride is a daughter of Prince Nicholas of Greece and niece of the late King Constantine. The Duke of York and King Alexander were the principal witnesses, the Duke

acting as Koom ("best man") to the bridegroom. It may be recalled that he acted in the same capacity at King Alexander's wedding, and also as Koom (in the sense of "godfather") at the christening of his son. After the wedding the bride performed the traditional Serbian customs of stepping over a strip of cloth symbolising the moat of her husband's house, scattering corn, and kissing a boy baby. Later, Prince and Princess Paul left for London, by the same train as the Duke and Duchess of York. The Crown Prince Carol of Roumania married Princess Helena of Greece, a daughter of the late King Constantine.



INADVERTENTLY, and in all good faith, I seem to have done my friend Mr. St. John Adcock some injustice in my recent review of his new book, 'Gods of Modern Grub Street." He tells me that I read into his title something he never intended, when I took leave to doubt whether an alleged Grub Street was exactly the place in which to set certain distinguished authors. Mr. Adcock writes to me as follows

Very many thanks for that excellent and very just review of my book in The Illustrated London News. Don't think me a grouser, but I thought I would write to say that there is one thing that worries me—I had not thought by title was so ambiguous. I had a notion of putting a preface to explain it; but it seemed so clear that I fancied if I did some critics would say I was teaching my grandmother how to suck eggs. If I had meant to suggest that ill the authors included in it were living in Grub Street, I would have named the book "Gods in Modern Grub Street." I took it that the Gods of Grub Street did not live in it, and need never have done so. If they lived in it, the Grub Street people would not consider they were Gods. They are in heaven, and the Grub Street people more or less look up to them, either because they are great artists or very popular, and the Grub Street folk want to rise and ioin them. The Gods of ancient Greece did not live in Athens. Grub Street's Gods are on Olympus, which is not Grub Street. It doesn't matter, and my view may be wrong, but it was in that faith that I christened the book. If the second edition had not gone to press, I would have put a preface in it to explain this. I will

between two novels, one about journalism and the other not, I would choose the latter, the reason being that a story about the writer's life is not sufficient relaxation to a writer. The case of a stockbroker's being attracted by a novel about stockbroking is quite different. Unlike the journalist, the broker is not worried by the professional writer's everlasting consciousness of the tricks of his trade, uncomfortable enough in reading any book, but more annoying still when the story is about journalism or authorship. The stockbroker would be equally ill at ease were he invited to beguile his evening leisure by actually operating on 'Change. But the novel of stockbroking interests and refreshes him, because there he sees his own occupation through the medium of literature, with which his daily job has nothing to do.

A recent novel has interested me intensely, not only for its intrinsic merit, but also because it plays off commerce against authorship, and so relieves, for men of the writing craft, the irksomeness of the purely journalistic novel. It is a story about a young man of literary and even poetical tastes whose father left him a drapery business. For a time he tried to combine commerce with writing, but at length he found that one or other had to go. The crux of the situation hinges on the resultant struggle. The book, "Soft Goods," by Oswald H. Davis (Arnold;

Thousands must share my eagerness to see the continuation of a story which was written at the imminent peril of the author's life. The adventures of the manuscript and its cunning concealments would alone make a romance. In "An Outlaw's Diary, Part II. The Commune" (Philip Allan; 12s. 6d.), the diarist carries on her story from March 1919 to the following August.

Miss Tormay opens with the proclamation of the Dictatorship of the Proletariat, and her escape from Buda Pesth. She describes how she was hunted by the agents of Bela Kun and his Red Soviet. The scene then shifts to the provinces under the Commune. If the first part of the Diary was exciting, the sequel is a romance of real life for which "exciting" is too pale a word. In a former review I have alluded to Miss Tormay's novels. Here again she shows her power to treat hard fact with the skill of a novelist and yet remain a faithful and judicious historian. The book will become a Hungarian classic.

In that review I also noted, but pressure of space cut the lines out at the last moment, that the photographs of certain revolutionary leaders formed the choicest gallery of rascaldom and degeneracy I had ever been privileged to sec. Some of these pleasant faces reappear in the new volume, and there



THE BRITISH EMPIRE IN CONCLAVE: DELEGATES TO THE IMPERIAL CONFERENCE, IN THE GARDEN OF THE PRIME MINISTER'S OFFICIAL RESIDENCE AT NO. 10. DOWNING STREET.

In he first in an information (French of Alvar (India), the Duke of Devonshire (Coloral Secretary), Mr. W. F. Mattey (Fremier of New Zerland). Lord Correct (French of Servetary), Mr. W. F. Mattey (Fremier of New Zerland). Lord Correct (French of Mr. S. M. Bruce (Premier of Australia). Lord Salishum (Lord President of the Council), General J. C. Smuts (Premier of Australia). Lord Salishum (Lord President of the Council), General J. C. Smuts (Premier of Australia). Lord Salishum (Lord President of the Council), General J. C. Smuts (Premier of New Zerland), Canada, in the back row are (left to rich of the Council), Mr. W. W. W. W. Warren (Premier of New Zerland), Lord President of India), and Mr. Desmond Fitzgerald (Minister of External Affairs, Irish Free State). In the back row are (left to rich of the Council), Mr. W. Sir Matter of New Zerland), Professor O. D. Skelton (Canada). Sir Maurice Hankey, Sir Tej Bahadur Sapru (India), Mr. H. Burton (South Africa).

Mr. G. P. Graham (Canada—Minister of Parkary), Sir J. E. Masterton-Smith, Sir Robert Garran (Australia—Soli, tor-General), Mr. E. J. Harding, Captain E. F. C. Lene (South Africa), and Mr. Carew.

Photograph by Sport and General.

do so if it surprises me by going into a third. And meanon le, I know you won't mind my making this apology. Yours sincerely

A. St. John Adcock.

I regret having given currency to a misconception, but I am somewhat relieved by Mr. Adcock's generous confession of his own doubts. The whole matter seems to turn fundamentally on one's answer to the question—what and where is Modern Grub Street?

The answers are likely to be various, and would give material for a pleasant controversy. Perhaps my readers will kindly send me their views, and we shall then get at the truth about Grub Street of to-day. As to the choice between "in" or "of" in the title, Mr. Adcock's point about the Athenian gods is, I fear, rather discounted by that exquisite fragment of a Pindaric dithyramb which proves that, in the eyes of their worshippers, the Gods of Athens were also the Gods in Athens.

Another question recently raised on this page has been answered in the happiest possible way by my correspondent's letter. I remarked that the reception of his work would provide some index to the popularity of books about journalism and authorship, once considered rather unpopular. Well, here is Mr. Adcock already in a second edition! Heartiest congratulations and good wishes that very soon he will be agreeably surprised by the call for a third.

A man ought naturally to be attracted by stories about his own trade, but if I were forced to choose

78. 6d.), is a capital and original piece of work, which I can recommend with great confidence,

One question however, occurs to me in this connection. Are business and literature really so antagonistic? It is a commonplace of life that men of business have done great things in letters, perhaps all the greater that they were not professional scribes, The names of Grote, Shorthouse, and Kenneth Grahame occur to one at once. Mr. Walter Leaf, the banker, is our greatest living editor of Homer, whose works he also translated in part in collaboration with Lang and Myers. That prince of bibliographers, Mr. T. J. Wise, is a merchant in Mincing Lane, and the list could be extended indefinitely. Dr. John Mackintosh wrote his "History of Civilisation in ne kept a small news-agency remember him well, a venerable figure, in his shop close to the gate of Marischal College, Aberdeen. It added to one's interest in the newsagent-historian that his shop was on the ground floor of the very house where Byron lived as a boy. There is sufficient evidence that a man may very well trade and entertain the Muses. But antagonism is conceivable, and Mr. Davis makes out his special case with great skill.

Writing under difficulties of another kind finds a memorable example in a new book, This is the second instalment of Miss Cecile Tormay's thrilling personal record of the Hungarian Revolution. I read her first volume with extraordinary interest, and have been waiting impatiently for the second. are others. Perhaps this heartfelt tribute will be permitted to appear at the second time of asking.

A recent note of mine about the future of Greek studies has brought to my post-bag an appeal, signed by Mr. George A. Macmillan, on behalf of the British School at Athens, the Committee of which fears that its projected excavations at Sparta may have to be abandoned for lack of funds. This would mean not only the sacrifice of an opportunity generously offered by the Greek Government, but also of an undertaking certain to yield valuable additions to knowledge. The original appeal, made last June, has hitherto had a disappointing result. This Journal, which devotes so much attention to archæological research, trusts that the £4000 necessary for the work at Sparta will be subscribed without delay.

Events of the last twelve months have given an unprecedented stimulus to public interest in archæological research, and, in addition to the work of experts, books of the popular kind, both useful and useless, have not been a-wanting. The Bodley Head has issued a useful and pleasant little handbook, "The Romance of Excavation," by David Masters (6s. 6d.), It describes research in Egypt, Babylon, Troy, Crete and other fields, and lays special stress on the adventurous side of the work. If a little more sensational than scientific, it is still admirable as an introduction to the valuable knowledge which, as Mr. Godley's "New Ode to a Grecian Urn" tells us, is to be derived from study of "the late lamented pot."

THE QUESTION OF THE HOUR IN MOTORING: FOUR-WHEEL BRAKES.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS.



FOUR-WHEEL BRAKES--DIAGRAMS ILLUSTRATING THEIR ADVANTAGES: A GREAT SUBJECT AT THE MOTOR SHOW.

The principle of four-wheel braking is now being studied by British car makers. This system has its advantages as well as its disadvantages, and in the hands of a careless driver the car could be made a menace to others by its ability to stop suddenly. On the other hand, four-wheel brakes have their advantages—one of the greatest being the almost complete elimination of skidding. When a car fitted with the ordinary pair of brakes on the back wheels has its brakes applied hard, the brakes being well below the centre of gravity, the main weights have a tendency to continue to move forward. In this way the front wheels are driven downward and the rear ones lifted, so that the road-holding power of the latter is decreased. With the fitting of brakes on all four wheels the road-holding

power is, of course, very considerably increased, the pressure being distributed over all four wheels. Experiments have proved that at a speed of 60 m.p.h., a big car can be pulled up in half the distance that it takes with two-wheel brakes, and at 30 m.p.h. the car with four-wheel brakes can be stopped in considerably less than half the distance. All the brakes are usually operated by the pedal, the hand lever only working the rear brakes. All the breaks should act simultaneously, and the fitting of front-wheel brakes necessitates a sturdier front axle. The brake is operated by a cable or rod connected to a universally jointed arm, and the point of contact of the tyre with the road must be in line with the pivot pin and the brake-operating gear.—[Copyrighted in U.S. and Canada.—C.R.]



THE WORLD OF SCIENCE.



ON THE TRACK OF A FUGITIVE: A "BOGEY" MONSTER OF CENTRAL AFRICA.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

A SURPRISE was in store for the Fellows of the Zoological Society when they met, on Oct. 20, for the first gathering of the autumn session. This was no less than an announcement by Dr. C. W. Andrews that remains had been found at Bunyoro, east of Albert Nyanza, of an extinct monster which was to

animals which, during successive geological periods, ranged from America into the Old World, finding congenial conditions of existence in China, India, Greece, and various parts of Europe, as near to us as France, taking probably somewhere round about two million years to accomplish their wanderings; and while these

were taking place new types were being evolved. They now represent what the text-books call the " Ancylopoda, or Clawed Perissodactyla." The term "Perissodactyla," it should be remembered, is applied to the "Odd-toed" Ungulata, of which the horse, the rhinoceros, and the tapir are familiar examples, to distinguish them from the 'Even-toed' Ungulata, like the oxen and antelopes. More commonly these "Clawed Perissodactyles" spoken of as the 'Chalicotheres.''

But it was not till 1888 that we really began to "discover" the true nature of these "chalicotheres." For until then the feet had been supposed to belong to some extinct form of pangolin, allied to that strange little animal, the scaly anteater of Africa; while other fragments of the skeleton were rightly attributed to some form of extinct ungulate. Then a surprising thing happened. A nearly complete skeleton was

found in France, bringing these strange feet into their true place in the scheme of Nature.

The earliest known member of this remarkable tribe is *Eomoropus*, which dates back to the far distant Eocene. The feet of this creature had not then developed the eccentricities which appeared later. Their strange construction is well seen in the later moropus, shown in the accompanying restoration by Professor W. B. Scott, the famous American palæontologist. This animal bears a certain likeness to a

"rat-tailed" horse, with abnormally short "cannonbones." But it considerably exceeded even a large horse in the matter of size.

Moropus, however, represents only a side branch of this family. That is to say, it cannot be regarded as the direct ancestor of the European, or even of the Old World, chalicotheres, which had still shorter hind-limbs, causing the body to slope downwards, so as to give that curiously hyena-like appearance attributed by the Uganda natives to the mysterious "Gereit" which we are all now so eagerly looking for in the wilds of Africa. Little is known of the chalicotheres of the American Upper Miocene and Lower Pliocene. So far, only the teeth have been found, so we cannot say whether they bore close external likeness to their relatives of the same periods in Europe. Of these we now know a great deal, and we know that they were larger

Of the habits of these grotesque animals we know nothing, but in speculating on this theme one naturally strives to derive some information from the feet and their huge claws. These, during life, must have been very much larger than would appear in the skeleton, for here the horny sheaths have vanished. But the supporting bony core, it will be noticed, was deeply cleft, after the fashion seen in the similar cores of the mole, the ant-eater, and the bandicoot. In all these creatures the claws in the living animal are of great size, and used for digging-sometimes for tearing down the nests of termites and ants, or for digging up roots. They may on occasion, it is worth noting, be used for defensive purposes, after the fashion of the existing American ant-bear, which can inflict terrible wounds. It is suggested that the Uganda "Gereit," when at last discovered, will be found to be a "digger," like the ant-bear, and quite as dangerous when cornered. From the form of the teeth, which were very low-crowned, it is clear that soft vegetable substances formed the staple diet. Moropus, from its general shape, would seem to have lived by browsing upon leaves of trees and bushes. But if these deductions are correct, then the poor "Gereit" has probably been much maligned, and it will prove, when captured, to be one of the mildest mannered beasts that ever bit a head off! Shrinking from notoriety, the poor creature, thanks to his nocturnal habits, has so far managed to evade the photographer and the scientist alike. In modestly scuttling back to its lair, perhaps its burrow, it has bred an atmosphere of distrust and earned a reputation for ferocity which is quite foreign to its nature. We must " wait and see.'



WITH HORSE-LIKE HEAD AND POWERFUL CLAWS: THE MOROPUS OF THE LOWER MIOCENE OF NORTH AMERICA—A RESTORATION.

This restoration, by Professor W. B. Scott, is in the Carnegie Museum, Pittsburgh. The creature was considerably larger than a big horse. The claws of the hind-feet, it will be noticed, are smaller than the first claws. From the greater length of the hind-legs the form of the body has a less hyena-like appearance than the African species will probably be found to have.—[Photo. by E. Rose.]

link up the distant past with the present in a very unexpected manner. This sensational discovery, he told us, had been made by Dr. J. S. Wayland, Director of the Geological Survey of Uganda.

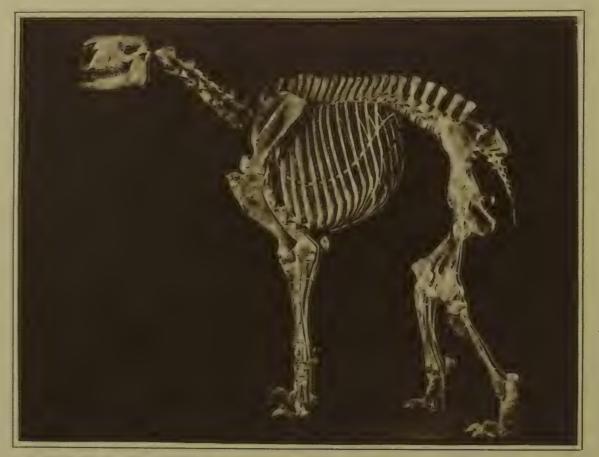
The story he unfolded, in his own inimitable way, was based on the fragment of a claw, and a very large claw, of a creature long since extinct, but which during life would seem to have achieved the impossible, since it combined within itself the characters of the horse, the hyena, and the extinct giant ground-sloths!

But before proceeding further with the description of this bizarre creature, it would be well to remark that for some long time past stories of a strange beast, a veritable" bogey, have been current among the Nandi people—a beast that walks by night, seeking whom he may devour. Only fleeting glimpses of this terrible creature, they say, have ever been obtained, but enough has been seen to enable them to describe it as having the shape of a hyena and the size of a rhinoceros. Now the Nandi are redoubtable lionkillers, and hence are no cowards. But so great is their dread of this unknown creature that they cannot be induced to enter cover which seems to them likely to harbour a "Gereit"—a name which denotes intense savagery-for they say the beast is addicted to mankilling, sitting up on its hind-quarters and seizing its victim with its fore-legs.

Hitherto, sportsmen and naturalists alike have been inclined to regard these dread stories as due to an over-lively imagination and a love of the mystical. At the same time, so circumstantial have these accounts often been that there could be no escape from the possibility that the rumours might have some foundation. It would now seem that they rest on a very solid foundation, for the claw just found is quite certainly that of an animal believed to have become extinct tens of thousands of years ago, and answers well to the creature which has so long disturbed the peace of mind of the Nandi.

If the creature is, as they say, nocturnal, there is nothing surprising in the fact that no clear view has yet been obtained of it. How many people, even in a densely populated country like England, have ever seen a badger at large? It is still common, even so near London as Kent and Sussex, yet how many people have ever watched one at his hunting while the world sleeps? It is only the other day, so to speak, that we discovered the okapi—another African survivor from the prehistoric past.

A glance at Mr. Forestier's picture will show what this elusive creature will probably be like when at last he is seen "in the flesh." It is founded on what is actually known of a most remarkable group of

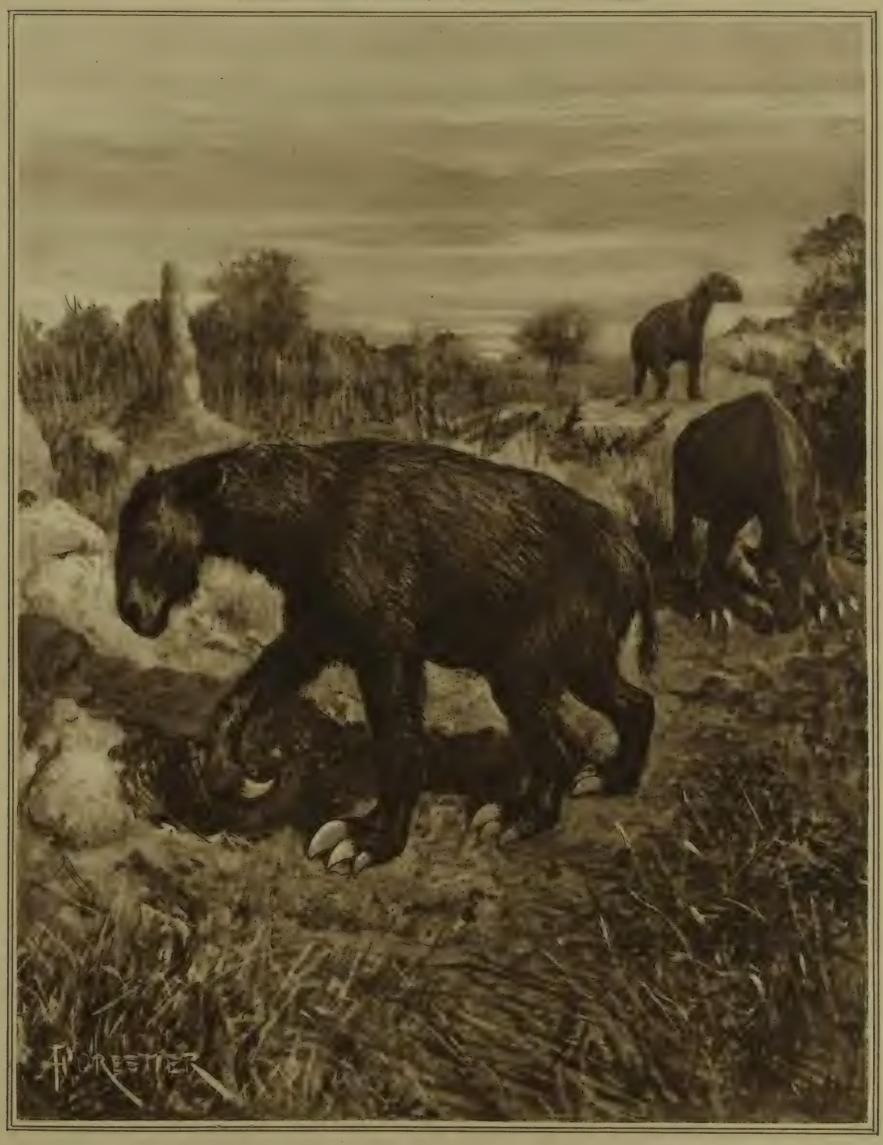


A PREHISTORIC AMERICAN COUSIN OF AFRICA'S "MYSTERY" MONSTER: A SKELETON OF THE MOROPUS (OR CLAWED UNGULATE) IN THE AMERICAN MUSEUM OF NATURAL HISTORY.

"The name 'clawed ungulate,'" writes Dr. D. W. Matthew, "sounds like a contradiction in terms, for . . . the ungulates have hoofs instead of claws. The Moropus, however, belongs unmistakably to the ungulate division. It is related, although distantly, to the horses, tapirs, and rhinoceroses, but in its case the hoofs have been changed into claws. . . The animal was as large as a modern camel."—[By Couriesy of "Natural History," the Journal of the American Museum of Natural History.]

POSSIBLE QUARRY FOR THE FUTURE BIG-GAME HUNTER IN AFRICA.

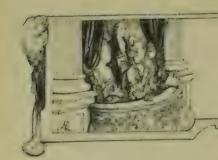
A RECONSTRUCTION DRAWING BY A. FORESTIER, FROM MATERIAL SUPPLIED BY DR. C. W. ANDREWS.



RECONSTRUCTED FROM A HUGE CLAW LATELY FOUND IN UGANDA: THE CHALICOTHERE—A COMBINATION OF HORSE, HYENA, AND EXTINCT GIANT GROUND-SLOTH—CORRESPONDING TO NATIVE TALES OF A MYSTERIOUS BEAST.

The recent discovery, at Bunyoro, of a fragment of a very large claw of a gigantic Chalicothere, believed to be extinct, leads Mr. Pycraft to discuss (in his article on page 808) the fascinating possibility that this mysterious monster may still lurk in the forests of Central Africa. "For some long time past," he writes, "stories of a strange beast, a veritable bogey, have been current among the Nandi people—a beast that walks by night, seeking whom he may devour . . having the shape of a hyena and the size of a rhinoceros. Now the Nandi are redoubtable lion-killers, and hence are no cowards. But so great is their dread of this unknown creature that they cannot be induced to enter cover which seems to them

likely to harbour a 'Gereit'—a name which denotes intense savagery—for they say the beast is addicted to man-killing, sitting up on its hind-quarters and seizing its victim with its fore-legs. . . . A glance at Mr. Forestier's picture shows what this clusive creature will probably be like, when at last he is seen 'in the flesh.' It is founded on what is actually known of a most remarkable group of animals which, during successive geological periods, ranged from America into the Old World." It should be pointed out that the animal above "reconstructed" differs somewhat from the prehistoric American Moropus, of which a skeleton and a reconstruction appear on the opposite page.



The Morld of the Theatre.

By J. T. GREIN.



ACTING AND FEELING.

GOOD many years ago Mr. William Archer A GOOD many years ago sit. Collected a symposium on the question "Do actors feel?" under the title of "Masks or Faces." It was a remarkable volume, containing, as it did, an erudite study by Mr. Archer on Diderot's famous dictum and the personal views of many actors of the day, including Sarah Bernhardt. At that period the prevailing spirit was that to feel what they conveyed was one of the exigencies of dramatic art; to admit the contrary amounted almost to a confession that one was a craftsman, not a real artist. Only the great who had "arrived," and were fearless of public opinion, could permit themselves the candour

of declaring that feeling was not a necessity, that to "convey" was the thing, and that often—as in the case of Coquelin-in the midst of an impassioned scene their mind travelled in foreign directions. Coquelin in later years, when his Cyrano was the vogue of Paris, once gave a very significant answer on the subject. He was asked what passed through his mind when night after night he had to deliver Cyrano's great speech in the last act. "Souvent je pense à autre chose," he said, and it was only he who dared to say it. Imagine what we would have thought if a young English actor (or actress) had confessed to such aloofness! Why, he would have been a marked person, and one could imagine managers saying to him when seeking an engagement: "I have no use for you; your head will not be in the business." This fear of candour was so intense, the actors were so afraid of being misunderstood, that I remember more than one player who, when Mr. Archer circulated his articles for an expression of opinion, declared: "I was dying

to have my say, but 1 could not afford it-it would have made me impossible.'

However, times have changed: no actor is afraid nowadays to take part in public discussions, even if his views are in flagrant contradiction to those of managers and critics. He is a free agent, and one credited with intellect and something akin to omniscience, to such a degree that often he is asked his opinion on subjects where angels fear to tread.

Meanwhile I may relate here a few personal recollections which bear on the subject, and may be of interest to the actors and actresses whom I hereby would invite to allow me to publish their individual opinions on "acting and feeling."

In my salad days I was intimately connected with the Flemish Theatre of Antwerp. We had there a very great character - actor. Victor Driessens — had he spoken another language he would have been world-famed. He was one of those who commanded tears; his voice was moving; his personality monumental. To him the stage was his own particular preserve. He could do on it as and what he liked: it always told. His peculiarity was rarely to be word-perfect. The prompter in front of him knew this, and from his box watched him like a lynx and always managed to give him the right cue. Consequently his delivery

was slow and measured; but in those days of bravuraacting and "labouring" the public savoured it. Now once in the midst of a terrific scene of Victor Hugo's "Bellringer of Notre Dame" the prompter did not catch the speaker's eye. And would you believe it, Driessens, in the most dramatic moment, instead of halting, flung at the prompter a furious: Verdomme-what is the word?" caught it, went on, brought the house down! He had not had a second's anxiety, he said afterwards; all he wanted to do was to get even with the prompter

A great Viennese actress, who was renowned for her powers as well as her eye to business, was on tour with Sardou's "Tosca." In the famous torture scene she rose to great heights. After a public ovation, her manager rushed into her room to proffer enthusiastic congratulations. But she, petulantly,

The highest MARKS ever awarded to any film D.W.GRIFFITHS LORDTENNYSONS "ENOCH ARDEN" starring LILLIAN GISH

A 100,000-MARK NOTE AS A FILM ADVERTISEMENT: AN INGENIOUS USE OF GERMAN PAPER MONEY.

The kerb-vendors of London have lately been very busy selling German mark notes of high face-value for a few pence. It was an ingenious idea to make such notes a medium for advertising Mr. D. W. Griffith's film version of Tennyson's "Enoch Arden," under the title of "The Fatal Marriage."

> stopped his effusion and said: "You mean hound, you accounted only for six boxes whilst nine were full—I counted them during the torture-scene!" And of another foreign actor, well known for his worship of the fair sex despite his threescore and ten, the true tale goes that, lounging on the floor in the Play Scene in "Hamlet," he said to the King, at the tensest moment of the scene: "Lovely blonde proscenium-look!

up to-morrow, dear," said the producer; "play like to-night and you will carry all before you." The actress, nervous, exhausted, falteringly promised; and on the first night she gave herself with head and heart to the part. But the effect was only moderate. In her excessive endeavour to strike home she overdid it. People said she over-acted.

A young actor had to convey his grief at the bedside of his dying mother. He played it with great emotion. Sobs were heard in the house. Afterwards an old stager said: "Magnificent, my boy! If you go on like this you will be a big actor one day." few days afterwards the young actor, who adored his

mother, received a wire announcing her death. He was overcome with sorrow, took a day's leave for the funeral, and returned with a full heart to the theatre. That evening he played the scene, as he believed, as realistically as life itself; for he felt every word; he saw on the stage his own mother lying in her shroud. But somehow the effect missed fire, and the old stager, who did not know that the mother had died, said to him: "Poor chap! Applause and my praise have already produced the swollen head. You played like a pig to-night. Take care, or you will become a cabotin!"

One more experience. Some years ago I organised a matinée for an actress who possessed great emotional powers. The play was very dramatic, and the actress was so deeply impressed with the part that even at rehearsal she shed tears. We expected great things. Then came "der Tag," and on that occasion her eyes played like fountains; she was what old-fashioned novelists would

have called "dissolved in tears." The result was negative. So copious was the torrent that it worried the audience and in some aroused their sense of humour. The overwhelming sincerity of her emotions seemed exaggerated, and killed the projection.

The projection - that seems to be the crux of the question. It does not matter what the actor feels; what matters is what the actor causes us

to feel by his conveyance. Life itself teaches us this. Suppose we are angered and let our mouth storm forth. our countenance, contracted in grimace, picture the upheaval within us. Ten to one our wrath will stultify the weak-minded but never confound the strong. On the other hand, if by restraint, suppression, indication rather than emphasis, the turmoil within is manifested, it is likely to make a deep impression. One could quote such examples in every sphere where the emotions come into play. We can only approach truth on the stage; when it attempts to be the whole truth it is apt to become distorted; for the stage is not merely a mirror, it is a magnifying glass. The old Roman saving. ars est celare artem, applies still to all the arts. That which is real is as near to the obvious as the sublime to the ridiculous. Of course, the actor must feel what he portrays and



The new Oxford Repertory Theatre, founded by Mr. J. B. Fagan, opened on October 22 with a successful performance of Mr. Bernard Shaw's "Heartbreak House," which Mr. Fagan produced at the Court Theatre in London two years ago. The cast at Oxford included Mr. Earle Grey as the old sea-captain, Miss Jane Ellis as the heroine, Miss Florence Buckton as Lady Utterwood, Miss Dorothy Green as Hesione Hushabye, Mr. R. S. Smith as Boss Mangan, Mr. Peter Cresswell as Randall Utterwood, and Mr. W. T. Guthrie as Mazzini Dunn.—[Photograph by Hills and Saunders, Oxford.]

> In contrast. There was a dress-rehearsal at the Vaudeville years ago. An actress new 'to London displayed in a love-scene such emotional power that everybody predicted a triumph for her. '

what he says, but to attune the emotions within him to the conception of the public-that is the supreme gift of the artist. And it is to him-and to her-I appeal for a word in season.



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A FINE QUALITY—

Quality can only be maintained by <u>Age</u>. To ensure Age it is necessary to <u>hold large</u> stocks. Messrs. James Buchanan & Co., Ltd., and their subsidiary Companies hold the <u>largest stocks</u> of fine old matured Whiskies. Their Policy is to bond considerably in excess of their yearly requirements. This enables them to guarantee the Age of their Brand, keep up their Fine Quality, and ensure their Great Reputation both at Home and Abroad.



Russian embroidery and fur have been chosen by Woollands Bros., Knightsbridge, to decorate this café-au-lait taffeta frock of the crinoline persuasion.

PRINCESS MAUD will be a dainty little bride for a tall Guardsman bridegroom. Dainty seems to have been the watchword of the modiste who designed her lovely wedding dress, which was, one is inclined to believe, a labour of love. It is of almost fairy-like brightness and lightness, but the fairies know nothing about the graceful effects of the slantwise gleaming lines of brilliant silver-work, or of the skilful way the dress will follow the wearer's figure or show her beautifully modelled arms and neck. Not that it is cut low; the décolletée is a very, very moderate one, and is outlined in a flashing, narrow embroidery of diamanté. Possibly the cleverest thing is the fall of the ethereal four-yard-long train and the little suffusion of soft blue under the silver tissue. It is supposed to be a lucky tint for a bride, and it happens to be the bridegroom's favourite colour. Again, the dear little ethereal Dutch cap is a stroke of genius. Even without a piquante face under it, it is fascinating all in the filmy silver-wrought lace with tiny clusters of white heather at either side, and long ends of the lovely lace at either side designed to fall amid the train drapery. The Princess will, I understand, carry either a fan or a prayer book. Her bridesmaids will be the bridegroom's only sister, his cousin, and four little girls, all favourites at Marlborough House and 16, Portman Square.

Princess Maud very evidently means to emerge into social life after her marriage. The number of her evening frocks and the beauty of them are happy augury of such an intention. The devoted daughter of a very shy and reserved mother, we have not known as much of her as we would have wished. Now we shall know more, and her intimates, few but very keen, prophesy that the more we know the better we shall like this niece of our King. The possessor of an attractive, piquante face, she is also the possessor of a very pretty wit and of high intelligence. She has developed greatly since her engagement in taking her place in society, and will do so more as a wife. Prince and Princess Arthur of Connaught had many public engagements in Africa which they could not break without disappointing large numbers of people, which it is not in either of them to do for their own gratification. Their Royal Highnesses are expected back in this country in March next.

The engagement of that celebrated Air Officer, Sir John Salmond, to the Hon. Monica Grenfell, came as a surprise to many of their friends. Sir John is a very quiet man, a widower with one young daughter, and devoted to his profession. Lord and Lady Desborough's elder daughter is a delightful opposite, being very bright, very witty, full of activity and energy, and possessed of hosts of friends. They should be a delightful couple, and Sir John being a well-set-up, handsome soldier man, and his fiancée so piquante and always well turned-out, they will be very good to look at too; and so their friends, and all who know

of his services in the war and of her war work and the loss of her two splendid brothers, will wish them very heartily a long life and a happy one.

The doctors' resignations from Insurance panels would cause a minimum of inconvenience to patients. Doctors are of all men the kindest; seeing what they do of human suffering makes them so, Consequently, though they might resign from panels, they would not resign attendance on patients urgently requir-ing their services. One old lady declared her determination to die forthwith if deprived of the care of her favourite doctor. "I'll not be answerable for your death, Sally," said the cheerful doctor. "You just keep in bed, eat well, and sleep well till the trouble's over, and I'll be back with you." An old man really suffering cried when he heard his doctor had resigned. He was comforted by the assurance that that gentleman would not desert him for any Minister of Health or Approved Society ever formed.

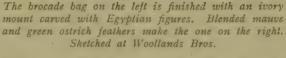
me persuasion. Must you be uplifted by cocktail or cheered by tea before you can discriminate about the very newest

and best in fashion? Invitations reached a number of the leading lights on fashion to an exhibition of dress and to "tea and cocktails." How would the enthusiasm for a costume be affected by cocktails? Some women influenced by alcohol, which plays a conspicuous part in the fashionable drink, become deeply dejected; such could see no good thing in the loveliest frock. Then there is the effect quarrelsome, which might run to abusive criticism; and there is the effect exciting, which might create noise. Let us hope that the cocktails were mild and

that the cocktails were mild and limited, and the tea strong and good, and the dresses a pleasure to all present and more to be desired than cocktails.

Women are now busy over their hunting kits, which receive from them rather more attention than any part of their wardrobes. There is never any startling change in equestrienne fashions; they are, like men's fashions, in small detail - the placing of a seam, the number and position of buttons, waistcoat real or simulated, and how much, in either case, to show. The hat may alter slightly in shape. The hard-crowned bowler remains in favour, and has saved many a crown being broken. The topper is seen on ceremonial occasions, and there are other varieties of hardcrowned hats to be seen at meets for cubbing; while some riders to hounds wear caps, very few do so. There is little or no change in the tie, and to a casual observer the change in fashion is really not apparent. The smart hunting woman, however, soon sizes up the wellturned-out of her sex and the other at meets from those who are not quite correct in every

Why is it that naval officers are more willing to



get into their uniforms to attend weddings than those of the other services? At some recent weddings the blue and gold and the ribbons and the epaulettes and cocked hats of the sailor men have been very heartening. If soldiers are approached on this subject they are adamant, and will not put on war-paint for any private function. As to the Flying Officers, the general public hardly knows what their uniform is like. Naval uniform is quietly and handsomely dignified, and quite comfortable; perhaps that it is why it is so goodnaturedly assumed—the chief reason, probably, being to please womankind, so no wonder we all love Jack. During the war we became accustomed to khaki military uniform at weddings, but we seldom see it in Review order. It will probably be seen at Princess Maud's wedding.

It was like the Dowager Marchioness of Milford Haven to have an old employee make her daughter's wedding dress. She has the pleasing attribute of being loyal to those who are loyal to her, possessed by so many of the descendants of Queen Victoria. Where exactly lay the interest in tracing the maker of the gown to a little flat in Maida Vale, it is difficult to understand. The dressmaker is working in a private connection, and did not like the publicity-probably was frightened lest it should annoy Lady Milford Haven. The wedding dress of an embryo Queen is quite an interesting one to have made, and a charming dress too. The description of the donor of the veil as Grand Duke of Hesse is hardly correct, since there is now no such Grand Duke. The personage who held that rank was himself credited with good



menté and finished with a large cabochon of

brilliants makes the graceful frock on the left, for which Woollands Bros. are responsible.

taste and executive





Critical time! Life does "run in sevens." The food you give your boy now does determine what he will be at fourteen, at twenty-one. There may be a lack in his ordinary food.

To make sure, give him Horlick's Malted Milk—a combination of rich dairy milk and the extracts of malted barley and wheat flour.



Atall chemists', in four sizes, 2/-,3/6,8/6 and 15/-. A liberal free sample for trial sent, post free, for 3d. in stamps. Horlick's Malted Milk Co., Slough, Bucks.

Fashions and Fancies.

A New Perfume. The love of delicate perfumes is a heritage we have received from the famous beauties of Ancient Egypt and Assyria. They were fully aware of the potency of fragrant

The fragrant Tsang-Ihang Face Powder is contained in a conveniently flat box, which is easily packed.

scents, and the most successful host was he who speeded the parting guest with a vase containing fragrant oils and

perfumes. renowned par-fumeurs of the period were constantly engaged in the task of perfecting delicate scents for use at the next important festival, and the modern woman rejoices in the fruits of their wisdom. A new perfume therefore a

matter of universal interest, and the Tsang-Ihang variety, inspired by secrets of Tibet, is making its début under the ægis of the wellknown firm of J. Grossmith and Son, Ltd., Newgate Street, E.C. Imparting an elusive fragrance of the East, it is as refreshing as it is fascinating, and is introduced in many of their well-known toilet preparations, including soap, dental cream, etc. The face-powder (contained in the attractive box pictured on this page) is adherent and unobtrusive; it is available also in the compressed variety or in the form of powder leaves. The Tsang - Ihang accessories can be obtained from all chemists and perfumers of prestige, and the fastidious

Evening Frocks at Pleasant Prices.

her toilet table.

Seekers of pretty frocks for dinners and dances who follow the signpost pointing to Woolland Bros., Knightsbridge, S.W.,

may be sure of finding a happy ending to their quest. Pictured on page 812 are some of the attractive models to be found in the salons of this well-known firm.

woman will take care that they are not lacking from

There are also delightful dance frocks for the débutante in soft satin with long panels of tulle (price £6 16s. 6d.) or in silk moiré, for £8 18s. 6d., of the crinoline persuasion, boasting the new pointed bodice. Another model of filmy crêpe georgette, with a long apron in front edged with frilling of the same material, is only 18 8s. All these are obtainable in several colourings.

Novel Accessories. Naturally, the evening toilette is incomplete without the finishing touches supplied by sundry accessories. Sketched on



The finishing touches to the toilette of the beautiful woman are supplied by Tsang-Ihang powder and perfume, which impart a delicate fragrance. are sponsored by the well-known firm of J. Grossmith and Son, Ltd.

page 812 are some of the delightful affairs sponsored by Woolland Bros. A simple black evening frock, for example, needs no decoration other than a beautiful ostrich-feather bag of jade tones, or a fan of gold tissue, embroidered with paillettes of green and crystal. Effective brocade vanity cases of the fashionable square shape, and containing all the necessary fittings, can be had in a variety of rich colourings for 18s. 9d.; and shaded ostrich-feather wristlets with a silken rose in the centre concealing a powder-puff underneath, are only 3s. 11d. A fascinating novelty from the same department is a wadded handkerchief sachet, entirely concealed by ostrich feathers of soft colourings. A nightdress-case of the same design, with a tiny lady seated in the centre, makes another useful and decorative gift.

Fashions in Gloves. in the matter of fur trimming; not only does it appear in frocks and coats, but also in gloves of every description. Many attractive and inexpensive exponents of this fashion are to be found in the salons of Harvey Nichols, Knightsbridge,' S.W. Mocha gloves in various shades, boasting fur tops to match, are 13s. 6d.; and a pair backed with natural coney, lined throughout with wool, are only 12s. 6d. For really cold weather or for motoring, there is nothing more practical than those of deer-skin with bands of fur decorating the gauntlet tops, lined with

wool, and costing only 19s. 6d.; while those of the same design, effectively lined with white fur, are 29s. 6d.

Novelty of the Week.

This week ushers in some notable bargains in umbrellas; 9s. 11d. is the cost of one designed in the fashionable "stubby" shape, with a taffeta bordered cover. I shall be pleased to send the name the makers on

application. A Booklet of

Interest.

Readers should not fail to apply for the

latest issue of "Harrods News," which devotes attention to china, cutlery, heating appliances, etc., including an efficient portable gas-heater for 17s. 6d.



The charm and mystery of the East are united in Tsang-Ihang perfume contained in this attractive bottle and

Medition no the property of th THERE is media gong. PHERE is individu-A gong made by the well-known British firm of William Soutter & Sons, Ltd., is arresting both by its grace and the quality of its workmanship. A hundred years' experience goes into the mellowness of its note. There are many styles and finishes. The one illus-trated above is executed in old brass, and carries a solid to in. gong. Price £4 13 6. A worthy member of the Soutterware family. Your usual dealer will supply you. Ask for it by name, THE TELEPHONE MANUFACTURING CO., LTD., London Showrooms: 68, Newman Street, Oxford Street, W. 1.

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"RILETTE" PICTURES

This picture in colours on art paper $(15''\times10'')$ may be obtained by sending a "De Reszke" box lid and 2d. stamp for postage to the Manufacturers (Dept. 9). Forty other "Rilette" pictures are issued—This is No. 88



The Diviner

"You don't know how good the 'De Reszkes' are if you don't go astray occasionally and try some of the others" writes A. St. John Adcock and the more different cigarettes you try the more you appreciate the perfection of the "De Reszke."

TENOR 10....1/31 50....6/1 25....3/2 100..11/9

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Turkish or Virginia - both are equally good

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Re-Creations in Walnut

WELL-NAMED the Augustan Era of English Literature, the close of the 17th Century was remarkable for its taste and culture in other ways, most notably in the making of fine Furniture. The immigration of French craftsmen and the work of Grinling Gibbons played a large part, and Walnut was the favoured medium for the choicest pieces. The vogue for Walnut to-day adds special interest to these period re-creations by Harrods, so faithful in detail and so moderate in price.

(Continued below).

A very fine Walnut OCCASIONAL TABLE, with one drawer. Shaped all round on very finely turned legs, and with a shaped understretcher; inspired by late 17th £2100

A very fine shaped front SIDE-BOARD, made of Oak and veneered with selected figured Walnut, in the style of the late seventeenth century. The mouldings and carving of this piece have been softened down, and the general appearance of the whole piece is that of a period £87 10 0





SOFTLY glowing with mellow colour, these Walnut reproductions have all the grace of line and softness of moulding of their famous originals and a visit to the display at Harrods is an education in itself.

A reproduction of a late seventeenth-century DINING-ROOM CHAIR, (above) made of Fruitwood, beautifully carved. The colour being toned down so that the chair would not disgrace a room furnished with Antiques. Upholstered and covered with a £15 15 0

ELBOW CHAIRS to match £18 10 0

Walnut CABINET OF DRAWERS (on right) on stand. Copied from a model of the period of William and Mary. The wood used in this piece has been specially selected for its fine figure, and has been polished to a beautifully mellowed tone. The delicately turned legs, shaped understretcher, and correct proportions all combine to make this a very charming piece of furniture. Size 3 ft. 4 ins. £52 10 0

Those desirous of furnishing really well, yet without undue disturbance of capital, may do so at Harrods under a System of Deferred Payments that is by far the most convenient of its kind. Write for full details

HARRODS

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RADIO NOTES.

A I some time or other, most of us have been aroused suddenly from our sleep with a feeling that something has happened or is happening in the house. The wind may have caused a door to shut, a window to rattle, or perhaps a picture has fallen. However



AT A RADIO PICNIC: "UNCLES" AND "AUNTS" WELL KNOWN TO BROADCAST LISTENERS.

An open-air broadcast concert at Burnham Beeches was made especially interesting by the attendance in person of the "Uncles" and "Aunts" from the London Broadcasting Station. Radio music was picked up by a Marconi receiver installed in a motor van, and the sounds issued from a gigantic loud-speaker .- (Photograph by Photopress.)

simple the origin of the awakening, imagination runs riot, but usually the idea that predominates is that the house has been entered for a nefarious purpose. In such circumstances, the bold will jump out of bed and investigate, others will turn over and go to sleep, but the timid may lie awake imagining all sorts of

Some experiments in sound-magnification carried out by the writer with a two-valve sound-amplifier, as used for broadcast reception, will show how sleepers awakened may dispel their fears or confirm their suspicions, as the case may be. As every owner of a multi-valve receiving-set knows, one of the valves acts as a detector, or rectifier, of the radio waves which carry broadcast telephony. In some sets another valve magnifies the radio waves before detection, but for the special purposes now being

described we are not concerned with either of the two valves just mentioned. We are concerned only with those which magnify the sound-currents after detection, as is necessary for reproduction by a loud-

These two amplifying, or magnifying, valves may form part of a complete receiving-cabinet, or they

may be contained in another box as a separate unit connected by wires to the remainder of the receiving-set. For the sake of simplicity we will presume that the amplifying set is a separate unit. In addition to the two valves, each has a separate transformer, and when the little set is wired up and connected to two electric batteries for lighting the filaments and providing the "plate" current,

the slightest sound - current introduced at the "input" end of the set will result in enormous magnification of sounds from telephones or a loud speaker connected to the "output" terminals of the set. But the party disturbed from sleep would not desire his fear increased possibly by magnified sounds from a loud-speaker, and, moreover, this is not the function of the loud-speaker in the experiment described. Instead, strange as it may seem, the loud-speaker itself is required for picking up sounds, and for this purpose

it is placed in the hall, or near a conservatory, or other department of a house considered to be the most vulnerable.

Two wires run from the loudspeaker to the bedroom, and are connected to the "input" terminals of the amplifier placed by the bedside. A pair of head-telephones are connected to the "output" terminals. In the event of a sudden awakening, the current for the

valves is switched on, and the head-phones put on, enabling the listener to hear any sounds of movement or speech which may be taking place below within range of the loud-speaker. If there are no sounds, the listener may be reasonably sure that all is well, switch off, and return to slumber. Used in similar manner, the loud-speaker may be placed in a child's bed-room, and thus afford evidence, one way or the other, on those occasions when dutiful guardians imagine that baby has awakened. The system is of use also in other novel ways. For example, if the loud-speaker is placed anywhere in a room in which a gramophone is playing, the sounds may be heard in any other room wherever the amplifying set is installed together with its telephones. A watch placed in the trumpet of a loud-speaker will be heard ticking, but each "tick" will sound like iron struck by a hammer.

Another interesting experiment can be made by connecting the telephones to the "input" and the loud-speaker to the "output" of the amplifier. Now,



CONDUCTING A BROADCAST PERFORMANCE OF HIS OWN WORKS: SIR ALEXANDER MACKENZIE AT "2LO."

Broadcast listeners had the rare experience recently of hearing compositions by Sir Alexander Mackenzie, Principal of the Royal Academy of Music, conducted by himself. His "Scottish Concerto for the Plano" was performed with Miss Hilda Dederich at the piano .- [Photograph by Barratt.]

> instead of wearing the telephones over the head hold one of them in front of the mouth and speak or sing quietly. Friends in any room in which the loud-speaker is located will hear the sender's voice as though listening to a radio broadcast.-W. H. S.



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STAND 101

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How often have you longed to clear the floor and start a little dance on the spur of the moment, but been "stumped" for want of an orchestra?

And yet probably just at that moment the air all around you was vibrating with the liveliest music, discoursed by a firstrate dance band from one of the Wireless Broadcasting Stations. You could have danced to those strains to your heart's content - could you have intercepted

Get a Marconiphone Receiver and bring the music and other entertainment into your home every night. The signature "G. Marconi" on the case tells you all you need to know about its technical perfection.

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MARCONI'S WIRELESS TELEGRAPH CO., LTD. (Marconiphone Dept.), Marconi House, Strand, W.C.2 2, Ludgate Hill, BIRMINGHAM; Principality Buildings, Queen St., CARDIFF; 41, St. Vincent Place, GLASGOW; 10, Cumberland St., Deansgate, MANCHESTER; 38, Northumberland St., NEWCASTLE-ON-TYNE.



Ben Trovato

The Tenor: "Ah, Jenkyn! it is many times I am acclaim by the audience, but to-day it is I who acclaim you."

Jenkyn: "Yes, signor. Gentlemen of all countries have been good enough to compliment me on my discovery...."

The Tenor: "Ah, but others! Zey know not ze trials of a tenor (sighs)—
ze searchings, ze yearnings, after a cigarette which satisfy but hurt not a golden throat. And you—for me—
for ze tenor—you find him—Ken-zi-tas—I say it is ben trovato. I smoke many cigarette—it kick my throat, but I smoke Kensitas, and addio ze kicks."

Kensitas

— the preferred cigarette

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TALKING MACHINE NOTES.

PROGRESS.

TO compare the monthly bulletins of to-day with those of, say, four years ago, is to realise how enormous is the advance that has been made in even this short period. Instead of the somewhat go-asyou - please method that seems to have been adopted then, as if it had been left almost entirely to the artists to suggest "titles," we notice a definite plan being worked out, and it is now the recording companies who say, "We want you to do so-and-so."

During the past twelve months the larger recording companies have attained great heights in the variety and worth of the music they have given us. A symphony or concerto is recorded in complete form as a matter of course, and " without cuts " is becoming the rule. Chamber music, too, is receiving a much better showing than formerly, although there are still many isolated movements of works that should be available in their entirety.

It is, however, in records of music-drama that real imagination has been used. I should think that courage as well as imagination went to the making of the "Wagnerian Masterpieces" series of records (" His Master's Voice"), of which there has appeared so far a large number of items from the four operas comprising the "Ring," as well as a remarkable rendering of the "Love Duet" from Act II. of "Tristan and Isolde."

These are really great conceptions, and the more I hear of these records the greater is my wonder that the tiny grooves can hold and give back this truly gigantic music, and with it, moreover, the impression " bigness " so essential to these works. informed that the demand for these records has been far greater than the makers anticipated even in their most sanguine moments, and that they are well advanced with their next contribution, which will take the welcome form of a very large proportion of "The Mastersingers," done on a scale that can only be described as "regardless."

The dance records of to-day furnish another striking example of the improvement that has taken place in recording during the last three or four years; and to the excellence of the modern dance records, which give hitherto undreamed-of opportunities for private practice, must be attributed much of the popularity of this pastime, which shows no sign of diminishing.

It is little wonder, therefore, that a record winter season is anticipated.

RECORD PRICES DOWN.

From Oct. 1 most double-sided records were reduced in price, as regards the popular types. These new prices are as follows-

His Master's Voice."-Black Label 12-in., 6s. 6d.; 10-in., 4s. 6d. Plum Label 12-in., 4s. 6d.; 10-in., 3s.



"Columbia."-Dark-Blue Label 12-in., 4s. 6d.;

'' Vocalion."—Blue Label 12-in., 6s. 6d.; 10-in., 4s. 6d. Black Label 12-in., 4s. 6d.; 10-in., 3s.

"Celebrity" records have already suffered considerable reductions, and in all cases the prices remain as before.

> NEW RECORDS THIS MONTH. " HIS MASTER'S VOICE."

A full list, of which the most important item is Strauss's tone-poem, "Tod und Verklärung" (Death and Transfiguration), which is splendidly recorded by the Symphony Orchestra, conducted by Albert Coates. This was the third of the composer's tone-poems, and is familiar to habitués of the "Proms." some very intense passages, particularly when the music depicts the dying man's delirium, and the complexities of the scoring come through with great clearness. A delightful set of records is the complete Piano Quartet of Gabriel Fauré, played by the Beatrice Hewitt Piano Quartet, which should be welcomed by lovers of chamber music; and the Flonzaley Quartet (strings) give the Scherzo from Beethoven's Quartet in C Minor, Op. 18, No. 4. Tenor singers of three nationalities meet in this list. Ansseau sings "Nature Immense" from Berlioz's "Faust" with dramatic fervour; Smirnoff is heard in a pathetic song by Rachmaninoff, "Chanson Georgienne." It is the same as that already recorded by McCormack under the title of, "O Cease Thy Singing, Maiden Fair," and is very lovely. The third is Tudor Davies, in "All Hail, Thou Dwelling," from Gounod's "Faust," and the "Flower Song" from "Carmen." Frieda Hempel sings "Phyllis Has Such Charming Graces" very daintily; and Rosina Buckman has an interesting Maori song, "Waiata Maori." The dance records include the new authentic "Blues" numbers mentioned in my last notes, made under the personal supervision of Morry M. Blake, who is the great expert in regard to "Blues" music and how to dance

"COLUMBIA" NEW PROCESS RECORDS.

Another symphonic work heads the "Columbia" list-this time Tchaikovsky's No. 6 (" Pathétique "). It is a pity that this work had been so recently issued by another company, as there are too few complete symphonies recorded for duplication at this stage. It is, however, of great interest to compare the readings of more than one famous conductor, and to mark that there is a considerable difference. I was glad to note that Sir Frederick Bridge has perpetuated some of the results of his valuable research work, and supervised the recording of a selection of "Old

Dunville's AND WED R WHISKIES 7/-13/6 12/6 6/6Bottle Half-bot. Half-bot. Bottle

Read what The Lancet (the leading Medical Journal) of 20th August, 1921, says of Dunville's Whiskies:

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LEMON ORANGE **SQUASH SQUASH**

HE price of a large bottle of 'Kia-Ora' Lemon or Orange Squash is now 2/3d. but quality and strength are maintained.

Both 'Kia-Ora' Lemon and Orange Squash are made from fresh fruit-lemons and oranges-and retain all their good qualities: delightful flavour, thirst-quenching, agreeable with lunch or dinner, beneficial in many ways. Sweetened with cane sugar only.

To prepare lemon squash or lemonade from lemons and sugar is troublesome, but by using 'Kia-Ora' Lemon Squash all trouble and delay are removed, because you are buying white cane sugar already dissolved in fresh lemon juice, so all that is necessary is to add soda water or plain water, hot or cold. The beverages are produced at a lower cost than by buying lemons or oranges and sugar, because a bottle of 'Kia-Ora' makes 24 to 30 glasses of Lemon or Orange Squash.

Sold by all Stores throughout Great Britain at 2s. 3d., 1s. 3d., and 6d. per bottle, and

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KIA-ORA, LIMITED, BLACKFRIARS, LONDON, S.E.

Hamptons have just opened a new Department in which is brought together an extensive variety of the latest productions in richly coloured

Lampshades, Cushions, Floor Pouffes, Table Runners, etc. The prices range from inexpensive examples for the Cottage to the latest productions for the most sumptuous Furnishing Schemes.



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London Cryes of Will Shakespeare's Time," which are effectively rendered by a vocal quintet with a string quartet accompaniment. Yet another complete Sonata for violin and piano is that by Mozart (Op. 8, No. 1), the players being Arthur Catterall and Hamilton Harty; and another record that will be welcomed is the highly successful incidental music from Barrie's play, "Mary Rose," which is conducted by the composer Norman O'Neill.

" VOCALION."

While this list does not contain any of the mammoth multi-record items, it is well chosen. First in point of interest is the Largo from the Bach Concerto in D Minor for two violins, played by Jelly d'Aranyi and Adila Fachiri, which is, I believe, the only recording other than that made by Kreisler and Zimbalist some years ago on "His Master's Voice." The new recording offers another fine opportunity to the student for comparison of interpretation. Elena Gerhardt adds to her series of Lieder records with Schubert's " Death and the Maiden"; and Roland Hayes, the negro tenor, gives another of the "Spirituals" (and perhaps the most lovely of all of them), "Swing Low, Sweet Chariot." A very unusual record is one by Raymond Ellis, of two ancient Hebrew melodies, "Der Yusin'l" (The Orphan), sung in Yiddish, and "Yom Kippur"

(The Cry of Atonement), sung in Hebrew and English; and some really amazing flute-playing is heard in a "Faust" Fantasia rendered by John Amadio. The latest dance numbers are included, as well as some humorous and popular items.

The manufacturers of the famous T.M.C. Electric Coffee Pot Machine write that in the Oct. 6 issue of this paper their advertisement gave an illustration and quoted the prices—Polished Brass, £2 15s. 6d., and Nickel Plate, £2 18s. 6d., but the word "from" was inadvertently omitted. The prices should have read "from £2 15s. 6d.," etc., the cost of the actual model illustrated being £3 10s. 3d.

THE CHRONICLE OF THE CAR.

WING to space consideration I was not able to mention in detail in the Supplement issued with this number all the exhibits which are worthy of note. I therefore append several which appear to me to be among the many that deserve attention.

cord tyres, 10 ft. 6 in. wheel-base, 4 ft. 8 in. track, fitted with Midgley dynamo lighting and electric starting set. Chassis price, complete with all usual accessories, £500. Car complete, as shown (including rear screen and all-weather equipment), £650.

The other is an 11-h.p. two-cylinder Loyd-Lord car. Engine 92 bore by 82 stroke (Treasury rating 11-h.p.), valveless supercharger firing as a four-cylinder, with specification prac-

tically as in the smaller. The car complete, with clock, speedometer, and usual tools, £187.10s.

This year,

Hotchkiss (Stand No. 215).

Hotchkiss, who make one of the finest cars produced in France, are concentrating on the 15.9 model, which has all the characteristics of former Hotchkiss productions. One noteworthy feature of this chassis is that it marks a departure from former practice in that the method of using an open propeller-shaft, and taking the torque through the rear springs—a method which became known as the "Hotchkiss drive "-has been abandoned in favour of a torque tube completely enclosing the propellershaft. Incidentally, the 15.9 Hotchkiss has recently achieved

hour from a standing start carrying a load equivalent to four passengers and luggage. The success is the more remarkable because it is exactly 20 years since the Hotchkiss car took part in an event of this kind.

Triplex Safety

If there still exist any motorists who are not familiar with the (Stand No. 57). properties of Triplex Safety Glass,

a very remarkable success in the

classic Gaillon Hill Climb in

It won this event at a speed of over fifty miles an

they should certainly make a point of visiting Stand No. 57 and having the merits of this unique material demonstrated to them. It is impossible to estimate accurately the number of lives that have been saved by the use of Triplex glass. It is, of course, employed for all purposes for which glass [Continued overleaf.



THE 15-9-H.P. HOTCHKISS TOURING CAR: A HANDSOME VEHICLE.

Loyd-Lord

(Stand No. 135).

Among particularly noticeable

features of this exhibit attention

may be drawn to the fact that,

in addition to the 14.30-h.p. model, Messrs. Loyd-Lord are showing two new models with supercharger two-stroke engines. These are an 18.60-h.p. fourcylinder Loyd-Lord car with engine 87.5 bore by 83.5 stroke (Treasury rating, 18.3-h.p.), valveless supercharger firing as an eight-cylinder, thermo-syphon water circulation, automatic lubrication, Philbrin ignition, Zenith carburetters (two), four forward speeds, right-hand change, disc-clutch, spiral bevel final drive, internal expanding brakes on all four wheels, detachable wire wheels, 820-by-120 Dunlop

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1/6 for 20: 3/8 for 50: 7/4 for 100.

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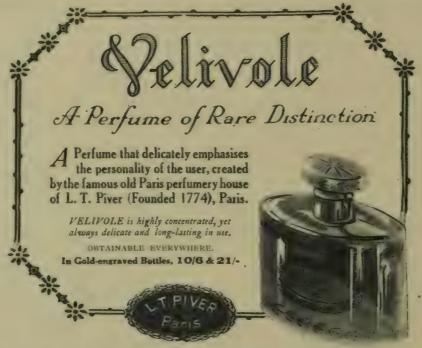
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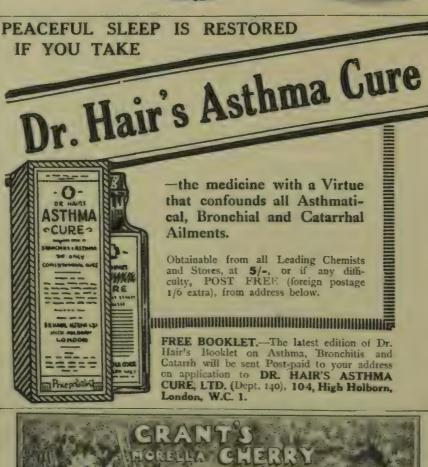
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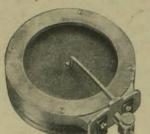
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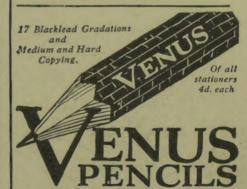
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